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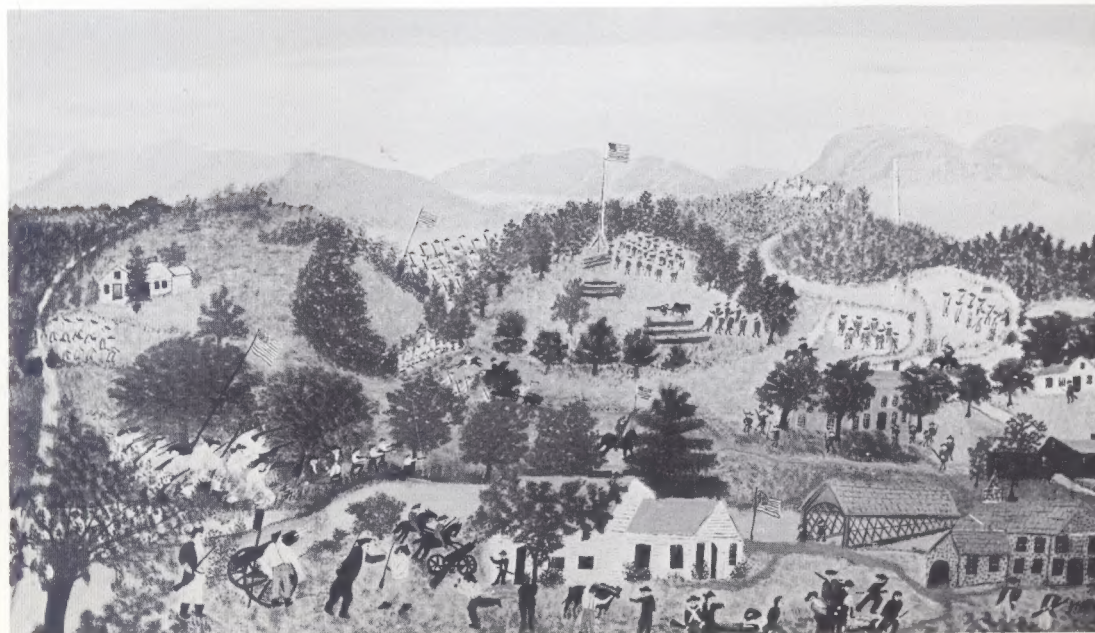
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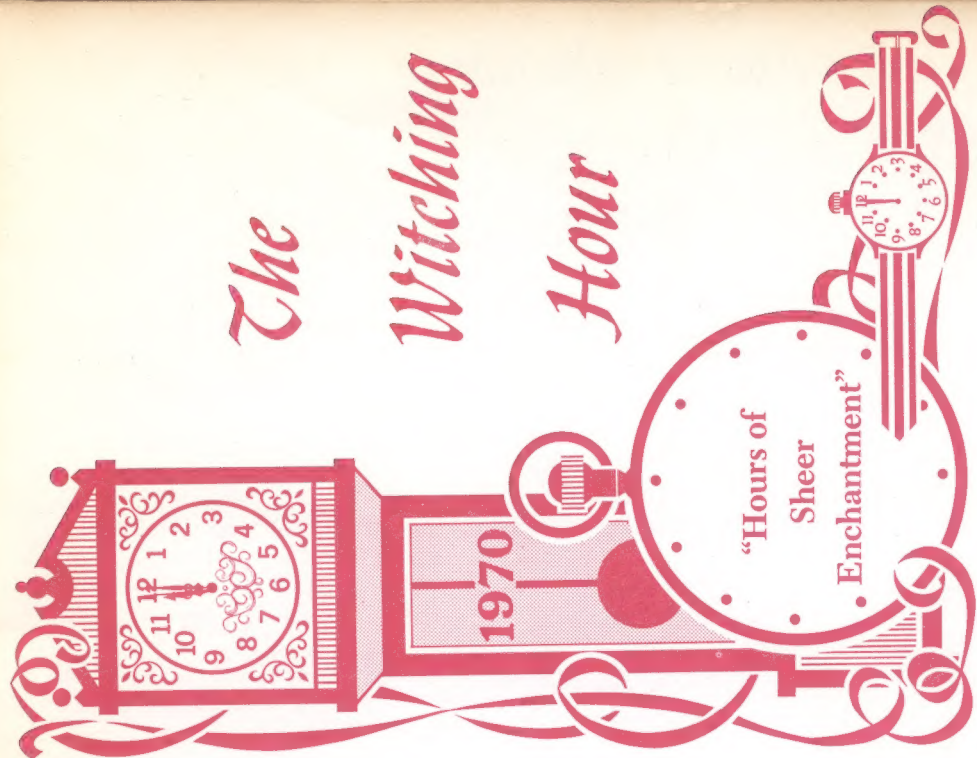
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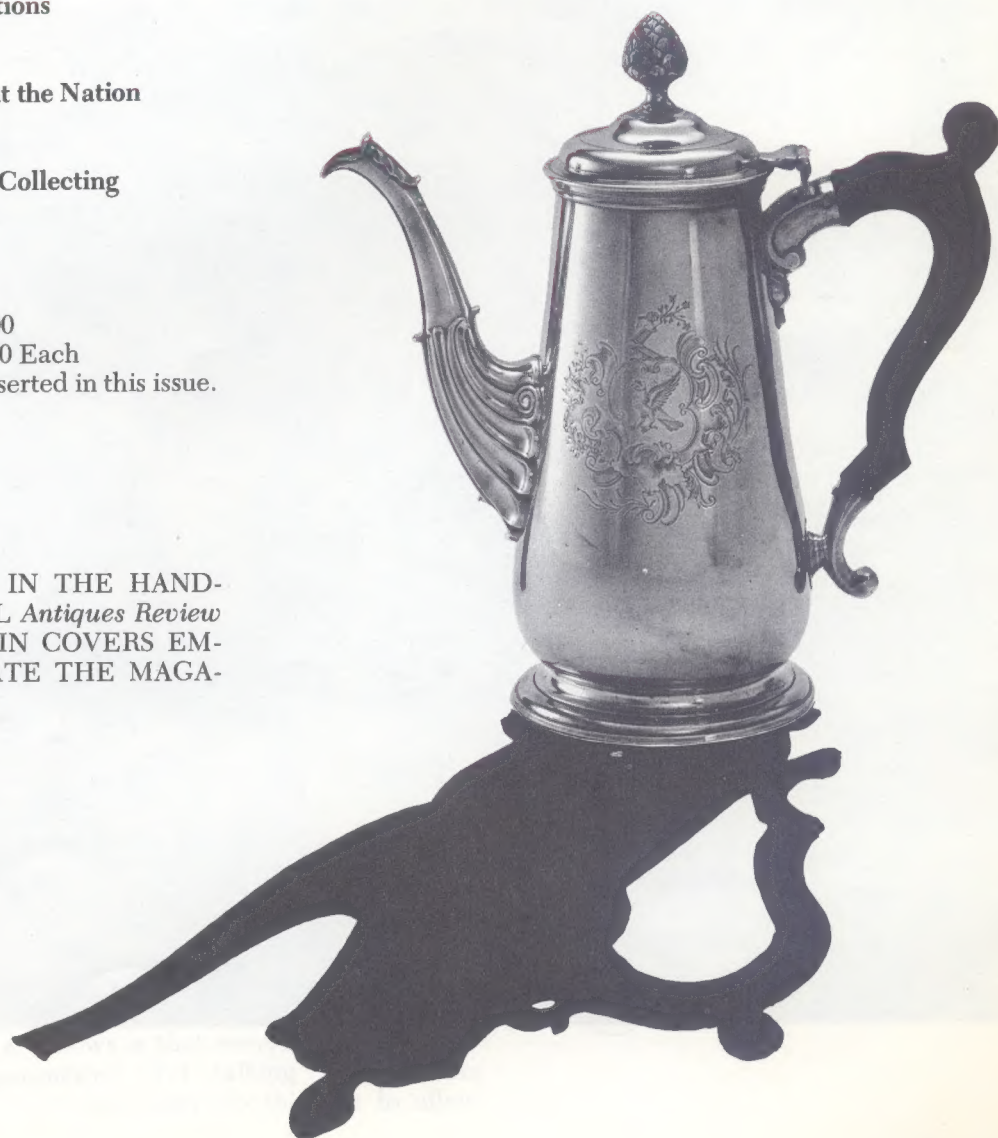
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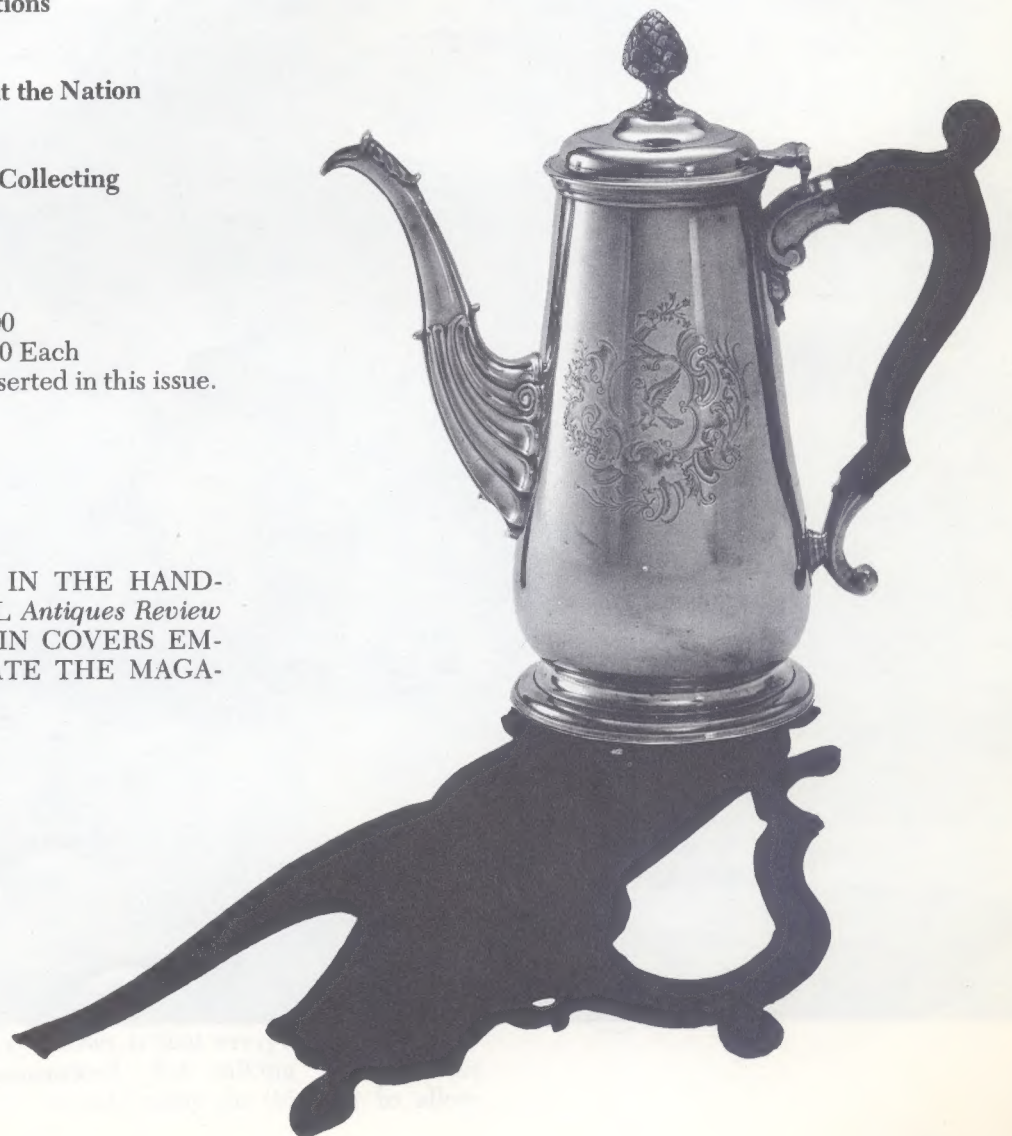
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A view of Ed Burt's clock shop, the Burt Dial Company, Exeter, N.H. At left are two Connecticut pillar and scroll clocks.



From the

EDITOR'S

Slant Top

IT'S the New Year and time for some resolutions. As we think about the antiques business, I'm sure all of us can come up with some good ideas on how to improve it. Maybe, like many idealisms, they will bite the dust upon closer scrutiny and cannot survive the onslaughts of human nature; but be that as it may, one may never crush the breasts of crusading spirits who always fight for a better world. Is there a better "Antiques World?" In my travels, the "Yeas" seem to outweigh the "Nays" by far, yet who is doing anything about it?

Kudos go to the NADA, which has sponsored the very important piece of legislation requiring proper marking of reproductions and imports, which will help take off some of the strain in dealing. The National Historic Trust has provided much help in saving our architectural heritage. The American Association of Museums, in its publication to its members, is continually featuring articles with suggestions on updating and improving exhibits. All this is high level improvement which is needed and appreciated, but there is much to do in improving things right at the small buyer, small dealer and small collector level.

One complaint I hear of most is that of pricing of antiques in shops, shows and flea markets. The terms of "price" and "dealer's price" are bandied about so much, one wonders if they have much meaning anymore. Practically everyone is a dealer in some sense or another, so to whom should discounts be given, if any at all? One complaint heard from spectators at shows is that everything is so high-priced. Yet talking with dealers reveals many do this just to allow

a reduction on all items to make the buyer feel better. George Martin, the Yankee Auctioneer from Maine, sums it up best when he admonishes his crowds, "Don't think of what you're spending; think of what you're saving." Dealers feel the public is more concerned with how much they can save on an item, rather than how much they are spending. At a recent auction, when an English clock sold for \$435, the woman buyer asked the auctioneer how much it was really worth. He calculated its top price was about \$500. This totally upset her as she argued it should be worth at least from \$800 to a thousand dollars. The auctioneer continually disagreed and the woman went home totally upset — most likely because she couldn't tell her friends she had saved four or five hundred dollars, rather than just \$65.

What is the necessity of a two-price system? Many would like to see shows, markets and shops operate with just one price — call it a dealer's price if you would — but if a person is willing to sell an item, say for \$20, why not put \$20 on it, rather than put \$30 and cut the price to "make someone feel happy." Some say it would result in a much greater sale of merchandise and much better business. Others feel the great American pastime of dickering would be shattered, and one of our dwindling strongholds of Americana would be surrendered. Some people are indignant at the lowering of a price, because they feel it should have been offered to them to begin with. Others must have the story of how much they saved to salve their conscience for what they have spent. What are our readers' opinions on pricing? Let us make our *Letters to the Editor* meaningful. We shall publish as many as possible of those with a constructive outlook on this situation.

George Michael



***P**ATE de verre plaque showing a strong resemblance to Gauguin's work, by Henri Cros, the "father" of French pate de verre. Cros was a noted sculptor, printer, and ceramist for the Sevres Factory in the 1880s, when he devoted his skill to recreating glass as it was made in ancient Greece and Rome. (From the collection of Minna Rosenblatt).*

The plaque will be exhibited at the Twenty-Sixth Annual National Antiques Show to be held at Madison Square Garden February 20 through March 1. Three charities benefit from this show — the Community Committee of the Brooklyn Museum; Friendship House of Hackensack, New Jersey; and Irvington House of New York. Some 300 selected dealers will participate, and there will be 30 interesting side exhibits ranging from rare patent models to Hobo Art.



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NATIONAL *Antiques Review*

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January 1970

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The Cover: Who-o-o's Kidding Who-o-o? Even these wise old owls can't tell which is real and which is the Nettle Creek Gallery Classic. It's the one on the right — a Pennsylvania Dutch scarecrow discovered perched on a split-rail fence. A unique example of American primitive art, it is valued at \$700. Its twin retails for \$70.

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LETTERS to the EDITOR

Please do not write for free appraisals; these letters cannot be answered, and unsolicited photographs will not be returned. There are many competent appraisers who will render this service. Address all letters to our Editorial offices: NAR, RFD 3, Reeds Ferry, N.H. 03078.

Dear Editor: Thank you for reviewing our book, *Just Figurals* in your November (1969) issue. We would like to make a rebuttal. We agree that a \$50 bottle with a \$5 price tag can easily be passed up at a New England flea market. However, the chances are rapidly fading of ever finding a good figural, as dealers and buyers are becoming more educated.

We find that modern figural bottle collecting is expanding rather than receding. Bottle clubs that specialized in antique bottles have expanded to include the modern.

We find in general that the interest in figural bottles is travelling from West to East, with the largest areas of interest centering in California, Texas, Illinois, and has now moved into Ohio and Pennsylvania.

It is only in the past year that any interest has been noticeably shown in the East. It is true that a good figural bottle can still be secured in New York

and New England at less than its value in California, but this is rapidly changing as people are made aware of the market.

Prices in our book are representative of the prevailing market rate as found in the trade publications. We hope this will clarify the price guide in our book.

Jeri and Ed Schwartz

Yonkers, N.Y.

Dear Editor: The article on Dorchester Pottery (NAR, October 1969) was very interesting, as we had met Mrs. Henderson and Mr. Hill when we were visiting their factory and purchased a set of dishes, pine cone pattern. Was there any pottery made in Sudbury, Massachusetts, and by whom?

Elizabeth Soukup

Francetown, N.H.

Editor's Note: Will readers who have knowledge of pottery made in Sudbury, Mass., please write to the Editor.

Dear Editor: Your NAR is the best thing to hit the antique world in a long time. I have already received the November issue and would like to comment on an "unhealthy" practice reported in "The Fascination of the Antique Field" by Jael Olimpio in the October (1969) issue.

"Dealer E, central Mass., noted with interest the sudden itch that buyers have to get a crock with a blue design on it, and stands ready to accommodate any request along that line, blue paint in hand."

It seems to me that we crock and jug collectors can get along beautifully without that kind of help. Dealer I in the same article sums it up best when he expresses his feeling "that some antique dealers are slowly killing the antique business."

Carl. F. Baker

Huntington, N.Y.

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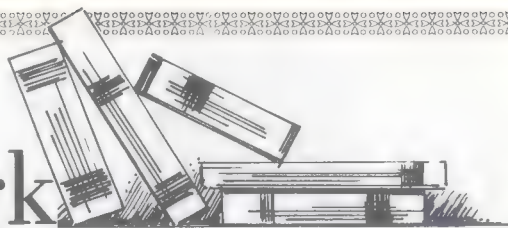
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BOTTLE COLLECTING IN NEW ENGLAND, by John P. Adams, published by the NH Publishing Company in Somersworth, N.H., 120 pages, fully illustrated, \$3.95. The author is a professional photographer and has filled this book with pictures of his own collection which has been wrung from the soil of the Granite State with pick and shovel. It is labeled as a guide to identification and pricing and is just that, with about 90 percent of the bottles falling into the \$5, or under, category. In order to keep pace with the pricing, the author reveals he intends to update each edition to reflect the changing market. This book is good because the photography is excellent, showing whittle marks and imperfections which add charm to the pieces and make for better identification.

VICTORIAN CORNERS, *The Style and Taste of an Era*, by F. Gordon Roe, published by Frederick A. Praeger, New York, 116 pages including many sketched and photographed illustrations, \$6.95. The author cites this book as less a guide than a background to the collecting of Victoriana, and that it is. It is English-oriented, having been written in London, so the serious American collector should consider it only as a reference to

the origin of the items of this gaudy period which he might wish to collect. There are many good personal adventures and stories that make for lively reading when the subject matter may lag.

THE VILLAGE BLACKSMITH, by Aldren A. Watson; published by the Thomas Y. Crowell Co., New York, 125 pages, illustrated by the author, \$6.95. There has always been a great need for books on our arts and crafts which are rapidly going into decline. Blacksmithing is still with us, though; there are more horses in active use today than at any other time in our history. And there are fewer smiths, so it is hoped that a book such as this may serve as an inspiration to some to take up this fascinating trade.

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Treasure Hunting

with

Richard Carter Barret

Director — Curator, The Bennington Museum, Bennington, Vt.



About Pink Slag Glass

AS one might expect from the very name of this type of glass, it is a variegated pink color. And while all Pink Slag Glass must be pink in color, and an opaque, milk-glass type of pink, the converse is not true. That is, all opaque pink colored glass is not necessarily Pink Slag. The term "Pink Slag" is reserved for pink opaque glass pressed in only one pattern: "Inverted Fan and Feather". While Pink Slag is always in the "Inverted Fan and Feather" Pattern, this pattern was also made in a variety of other kinds of glass.

The above paragraph can be summarized in two sentences: 1. All Pink Slag Glass is pink opaque in color, but all pink opaque colored glass is not "Pink Slag." 2. All Pink Slag Glass is in the "Inverted Fan and Feather" pattern, but the "Inverted Fan and Feather" pattern is not limited to Pink Slag Glass.

While there seems to be repetition in the above two paragraphs, literally thousands of dollars could have been saved by collectors if they had known these two facts. It would seem that familiarity with the pattern is as important as being familiar with the pink opaque color of true Pink Slag Glass.

Because of the high prices being paid for pieces of Pink Slag Glass, it was to be expected that the pattern and the pink opaque color would be reproduced. The pattern was easy to copy, but the characteristics of the true Pink Slag Glass were far more difficult. The shading, from a deep pink color to nearly white has not been successfully accomplished, at least in commercial quantities. Close inspection of the first two tumblers in Plate I will show the difference.

In Plate I, the tumbler on the left is a reproduction, with little

or no shading. What shading there is seems to be in the reverse of the original, which is in the center. Originally the deeper pink was at the top, shading to lighter at the bottom, much in the manner of the famous peachblow glasses. In reproductions of Pink Slag, the color is the clue. The reproduction tumbler sells honestly for about \$7.50, while the original costs from \$300 to \$350! One can easily see why it is important to be able to recognize the reproductions!

Pink Slag Glass is not a true type of slag glass, such as the popular Purple Slag or Caramel Slag. Slag glass should be variegated and fused, with a marbled appearance, not shaded as in Pink Slag. Caramel Slag is sometimes called Butterscotch Slag. When it lacks the marbled appearance and is shaded, it is probably Greentown Chocolate Glass, made by the Indiana Tumbler and Goblet Company of Greentown, Indiana.

Pink Slag has often been erroneously attributed to the Indiana Tumbler and Goblet Company of Greentown, Indiana. This is partially due to a considerable amount of confusion when the name Indiana is used with reference to glass factories. For example, there is a town in Pennsylvania by the name of Indiana. There have been two companies by the name of the Indiana Glass Company; one in Indiana, Pennsylvania, and one in Dunkirk, Indiana. There was also the Indiana

PLATE I. Left, Reproduction Pink Slag tumbler. Notice lack of shadings. Center, Pink Slag tumbler, 3- $\frac{3}{8}$ inches high. Notice shading from dark at top to light at bottom. Right, Emerald green tumbler, gilt decoration, 3- $\frac{3}{8}$ inches high. All tumblers are 2- $\frac{3}{8}$ inches diameter at top.



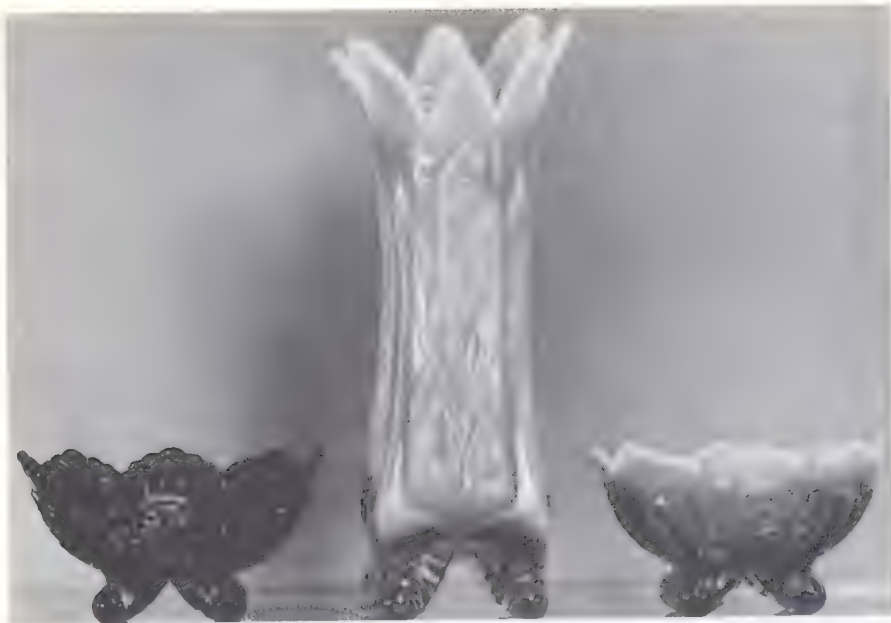


PLATE II. "Inverted Fan and Feather" pattern. Left, Emerald green sauce dish, 2- $\frac{1}{2}$ inches high, 4- $\frac{1}{2}$ inches diameter. Center, apple green vase in same pattern only stretched to nine inches high. Right, Electric blue sauce, opalescent edge, 2- $\frac{1}{2}$ inches high, 4- $\frac{1}{2}$ inches diameter.

Tumbler and Goblet Company of Greentown, Indiana. It is easy to understand how confusion could result from the similarity of names.

However, Harry Northwood, who had a fabulous career in American glass making was the producer of Pink Slag. There are known examples bearing the trade-mark of his initial N with a line beneath it encased within a circle. The pattern of "Inverted Fan and Feather" has been made in marked examples of Northwood's Carnival Glass. Northwood himself leased and owned the Indiana Glass Company at Indiana, Pennsylvania, for about four years. A. C. Revi in his excellent reference work *American Pressed Glass and Figure Bottles* gives complete details of Northwood's illustrious career.

The Greentown, Indiana, firm, the Indiana Tumbler and Goblet Company, never produced Pink Slag or the "Inverted Fan and Feather" pattern. Dr. Ruth Herrick, the pioneer researcher on Greentown Glass and author of the most complete reference on that subject (*Greentown Glass*, 1959), also told me that Greentown never poured any custard glass at any time during its comparatively short existence from 1894 to 1903.

Dr. Herrick kindly granted me permission to quote her in print as stating categorically that Pink Slag Glass was not made at Greentown. No higher authority on the subject can be found. I do not know if this fact has been published before in a national publication. I know that in my own color booklet, *Identi-*

fication of American Art Glass, I then (1964) stated that the manufacturer of Pink Slag was unknown. Harry Northwood deserves credit for his labors.

In addition to Pink Slag, the "Inverted Fan and Feather" pattern was produced in a brilliant emerald green glass with gilt accents. The tumbler on the right of Plate I is an example of this color, as is the footed sauce dish on the left of Plate II. The tumbler should sell for about \$50 to \$60, and the sauce dish is about \$25.

In Plate II, the vase in the center is a light apple green and is an interesting example of manipulation. The piece was originally a covered jar, and while in a plastic stage, was stretched into a vase. The inside rim where the cover rested can be viewed between the opalescent scallops at the lip. The curved feather design in opalescent is greatly lengthened, almost beyond recognition. Close examination will show it to be the same pattern as all the other pieces in the illustrations. The vase should sell for about \$60.

The sauce dish on the right is a bright electric blue, with deep opalescent edge. Like its counterpart in green, it too sells for \$25. This form was also made in Pink Slag, and in that material the piece would be nearer to \$350!

(Continued on page 46)

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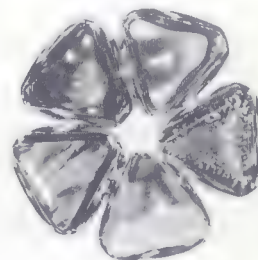
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by Robert Roche'



Calligraphy

IT has always been a source of admiration to me the way in which the dictionary can interpret a term or word in such a manner as to give you the entire concept of something immediately. Under the word "calligraphy" the description reads, "elegant writing or penmanship", and that is precisely what calligraphy is all about. It is the art of penmanship in its highest sense.

From earliest medieval times to the present, elegant handwriting has played an important part in recording the endeavors and milestones of mankind. In our country, calligraphy from the very beginning was something much more than elegant handwriting. It became an art form in a class by itself, and as early as 1745, at the Ephrata Cloisters in Ephrata, Pennsylvania, the flourishing pen was already being used on birth and baptismal certificates and documents of all kinds. Where words ended, via the pen, pictures appeared.

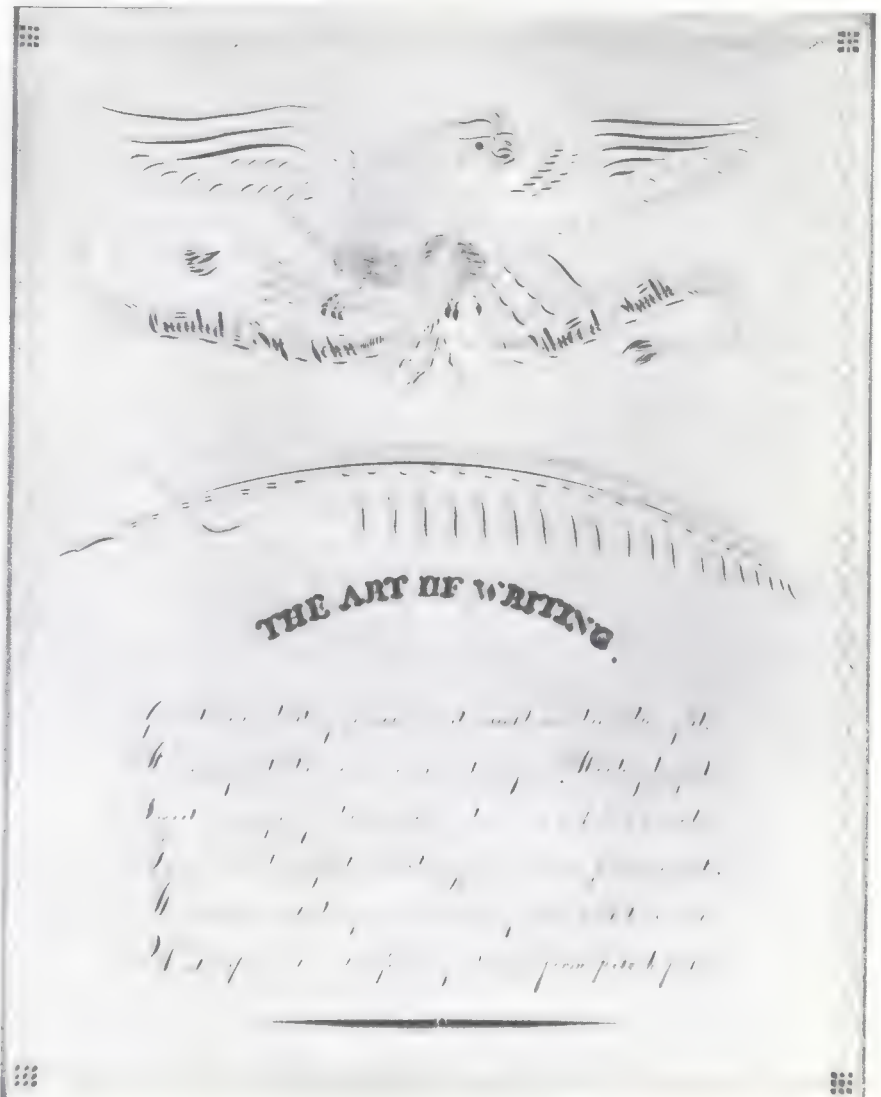
Unicorns, distelfink (allegorical birds), flowers and figures of all types were executed with a steel pen and sepia (brown) ink by the monks of the Seventh-day Baptist sect at Ephrata. Later on, the Pennsylvania Dutch fracturs carried calligraphy further by the addition of color and illustrative scenes. However, we will confine ourselves to the beautiful calligraphic drawings

executed with the quill and steel pens by the many talented amateur and professional penmen of the mid-nineteenth century.

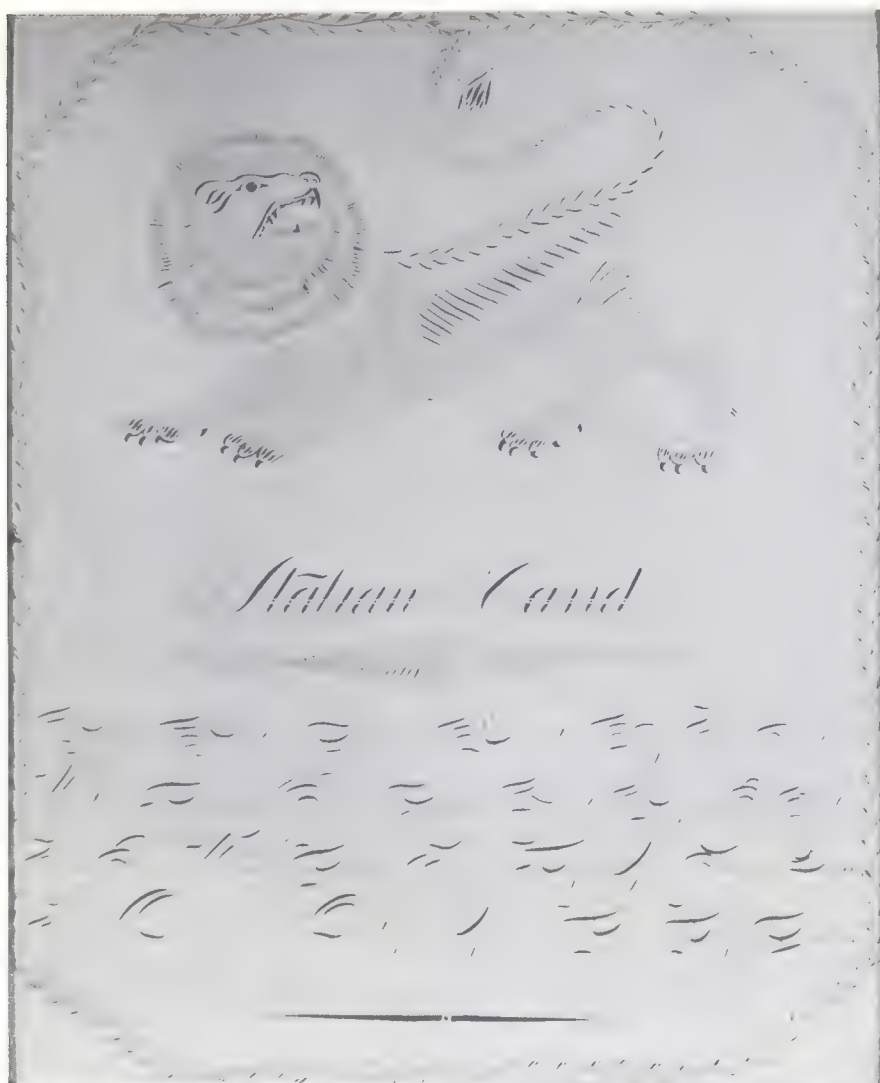
While, as already stated, this art was practised at Ephrata in the eighteenth century, it did not come into its own as a pure art form until the nineteenth century

due to the efforts of a writing teacher named Platt Rogers Spencer, the father of the Spencerian school of handwriting (born in East Fishkill, New York, in 1800 and died in Geneva, Ohio, in 1864). He was teaching writing at the age of fifteen and was the major influence in having penmanship established in schools and business colleges throughout the East. Spencer was the most popular author of copy and textbooks on penmanship during his time.

While young women were expected to paint and draw in the female seminaries and schools — this being a mark of great gentility — it was considered a sign of masculine accomplishment for a young gentleman to excel in fine handwriting. After disciplining his pen to form letters and words with great



"The Art of Writing," with American Eagle Calligraphic Drawing and Verse. By John Wood Smith, New Boston, N.H., 1845. Steel pen drawing on paper. (18" x 14-1/2") Private collection.



"Italian Hand," with Lion Calligraphic Drawing and Verse. By John Wood Smith, New Boston, N.H., 1845. Steel pen drawing on paper. (18" x 14-1/2") Private collection.

exactitude, the more accomplished penman did calligraphic illustration of all types to show his superb skill with the pen, which resulted in light, spirited drawings.

Upon close scrutiny, one is amazed to find the great beauty of these calligraphic drawings technically, in that the pen flows with a continuous swirling line from one series of forms to another, which results in a work of art of great rhythm and decorative quality.

The medium employed was either brown or black ink, and in some

cases the drawings were heightened with watercolor.

In nineteenth century calligraphy, the subjects were predominantly animals and birds, with the eagle being used many times. When a student graduated from a Spencian course, his graduation work was judged not only on the great skill and magnificent control of the pen, but also on the imaginative portrayal of his subject.

When one became a professional, he in turn became a writing teacher — a lucrative field — plus executing

all kinds of decorative illustrations on commission. In an age of expansion in this country, when education of any type set a man off from the crowd, a person accomplished in the 3 R's — reading, writing and arithmetic — was someone with whom to reckon. Therefore, the professional penman and writing master was a distinguished member in almost any community. One of the finest paintings by Thomas Eakins (the famous American artist) is of his father, Benjamin Eakins. The painting is called "The Writing Master" and is in the Metropolitan Museum of Art. It shows his father working at his desk, lettering a manuscript. Benjamin Eakins did almost all of the professional documents for the city of Philadelphia.

The amateur penman displayed his ability in such ways as drawings for exhibition, personal letters and the newly-popular valentines. These efforts were sometimes preludes to future professionalism, and even served to impress a prospective father-in-law.

Some of the most notable examples are in the Museum of Modern Art, the Karolik Collection at the Boston Museum of Fine Arts, and the most famous and widely reproduced ones of a horse and a leaping deer are in the Abby Aldrich Rockefeller Folk Art Collection at Williamsburg.

(Continued on page 43)

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William Clay Ford, Chairman of the Board of Trustees of the Henry Ford Museum and Greenfield Village, addresses the banquet honoring the 40th anniversary of the opening of the complex, and announces plans to spend another \$24 million to improve the facility to accommodate the projected increase in visitors.

Tenth Annual Midwest Antiques Forum

Henry Ford Museum, Dearborn, Michigan

DETROIT'S Municipal Airport is but an hour and twenty minute ride via a *Yellowbird* from our local Manchester, N.H., airport. It was late October and the foliage had left the flaming red, yellow and orange stage, descending into the warm russets, burnt orange and browns surrounding the hundreds of lakes, ponds and rivers that dot our New England countryside. It seemed we had barely taken off when majestic Mount Monadnock passed to our starboard and shortly in the distance the ski trails of Mount Snow in Vermont traced their sinuous patterns. Then the scenery disappeared, New York State had clouded in, so we had to content ourselves with a pancake and Canadian bacon breakfast which was barely finished when the DC-9 touched ground.

Unless one is prepared for Greenfield Village and the Henry Ford Museum, he is in for a great experience. This must be the granddaddy of all restorations, for Mr. Ford worked hard at its creation at a time when the word restoration was not a common one. The Antiques Forum was held in this ideal setting. Persons who attended had to pass through halls and rooms of choice antiquaria and were well inspired long before reaching the lecture hall, which is strategically placed at the far end of said corridors.

The title of the event was, "Collecting Americana: The Craftsmanship of Quality." This was a five-day schedule of lectures, panel discussions, tours, and entertainment. As usual, the speakers were authorities in their chosen fields. Since this was the 40th anniversary

of the Village and Museum, special exhibits had been set up to commemorate the event; these were outstanding examples of all types of work grouped together in one area for display. Sample — the chair in which President Lincoln was sitting when he was assassinated.

The complex is managed by the Edison Institute, so named by Mr. Ford in honor of his great friend, the inventor. As a feature of the week, a special lighting of the first electric light bulb was re-enacted several times. This was done in the Menlo Park laboratory which had been built to exact specifications to duplicate Edison's original workshop. When he was taken on a tour of it by Mr. Ford, Mr. Edison remarked with amazement that the recreation was perfect right up to 99 and 99/100ths accuracy. When



At the recreated Menlo Park laboratory in Greenfield Village, forum participants were able to see the lighting of the first electric lamp via this primitive mechanism, just as it was done 90 years ago by Thomas Edison, and in 1929, when as a guest of Henry Ford, he did it again during the dedication of Greenfield Village.

he was asked what the one one/hundredth error was, he remarked with a smile that his shop floors were always cluttered and these were so clean. Mr. Ford, a stickler for order and cleanliness, countered with the statement that this was one error he would always proudly perpetuate.

My arrival was on Tuesday, the day after the Forum started. That evening, a huge banquet was given in honor of the 40th anniversary. Opening remarks were given by Mr. Donald A. Shelley, the President of the Edison Institute. He introduced William Clay Ford, the Chairman of the Board of Trustees and grandson of the late Henry Ford. He unveiled news of a proposed twenty-four million dollar expansion of the Museum and Village. He stated that about one and one-third million people had visited the complex last year, and the additional funds would be spent in anticipation of two million annually in the near future. The heart of his talk might be summed up in

this statement: "The very character of the Edison Institute, with its emphasis on our nation's social, cultural and industrial history, marks it as a center of growing public interest at a time when Americans are becoming more keenly aware of their heritage. He revealed the complex opened exactly 50 years to the day on the anniversary of the lighting of the first electric lamp by Edison — 90 years to the day on which this banquet was being held. There are 100 shops and homes, each adding a chapter to the story of the development of our country. After Mr. Ford, Dr. Kenneth Wells, President of Freedom's Foundation at Valley Forge, took the podium to encourage a return to old-time proven values in life. He encouraged a return to the honor system in schools; he wants to change this present-day land from one of deceit to one of honor; he was critical of the unkempt appearance of our land, in the manner in which we have desecrated its beauty, and suggested

we should clean up America in time for our Bicentennial in 1976. He emphasized that Freedom is not a condition, it is a process, in which we need good leadership. He cited the Museum and Village as excellent examples of creativeness, citing that inventiveness should grow in culture, respective of every human being.

At the forum next morning, we were treated to another visit with Kenneth Wilson, the Curator at the Corning Museum of Glass. We had reported his talk at the Sandwich Forum on the Cape, earlier this year. His subject was *Blown Glass in America*. He started by tracing the history of the blowpipe, which he said originated sometime during the last 50 years of the first century BC in the Near East. The first glass molded vessels were made as early as 1500 BC by the core method — winding threads of glass around a core of sand. Then, there was casting around a form which was finished by lathe cutting. Actually, cast and pressed glass predated the use of the blowpipe. At first, blown pieces were made for the nobility, then the method was brought to the people. The Romans developed every technique of glass-making that we have today, except mechanization. Mr. Wilson stated that the bulk of our early production was for the needed items, such as window glass and bottles. The window sheets were first made by the crown method, which meant the blowing of large sheets of glass in which remained the bull's-eye as we know it today, and which were used in the windows along with the clear pieces. The cylinder method of blowing and slicing a cylindrical shape of glass was used a great deal in the 18th century; by 1815, full-sized molded glass was being made.

Mr. Wilson revealed that flasks started to go out of style in the 1860s and were replaced with novelty bottles. He also traced some of the history of the Boston Glass Manufacturing Company, which began operations under Thomas Kane in 1811, and the Phoenix Glass Company, which enjoyed a lifespan from 1820 to 1870. His talk

(Continued on Next Page)

was well illustrated with colored slides.

Our NAR advisor on glass, Lowell Inness, of Saco, Maine, was heard again, as he was in Sandwich this Summer. His subject was *Pressed Glass*, and the country need search no farther for the authority on this. By means of slides, he showed the technological improvement of pressed glass making, and cited that this technique was not the work of any single artisan. He candidly noted that many museums hesitate to show pressed glass, because it was work by the people, for the people and did not in the minds of

went out of business, because they were unable to compete in price. After the discovery of oil in Pennsylvania, the period between 1850 and 1859 saw 97 patents taken out for lamp designs. Between 1860 and 1869, 378 lamp patents were taken out, showing the versatility in making them by machine. One maker, Atterbury, was turning out 15,000 lamps a day. There were at that time nine factories in Pittsburgh turning out nothing but lamp chimneys in 40 different styles. In 1866, James Lyon of Pittsburgh, as a representative of the glass makers of this country, entered an exhibit

it was made in Pittsburgh, and about seven per cent in Massachusetts. He felt the New England designs were traditional and conservative, whereas the Pittsburgh designs were bold and inventive, though often coarse. Other statements made were: Cut glass looks stiff and regressive, whereas the lacy glass was a development in fluid lines incorporating decorative values; early pressed glass had heavy edges, with no reinforcement; pressing was known before 1825, though it was not in popular use; Cincinnati was the center of the lard oil trade (This was used in lamps in that area because of the cost of shipping in whale oil); Pittsburgh originated the bull's-eye and stipple design; some pieces of glass might incorporate all methods of manufacture, cut, blown and pressed; glass cup plates appeared in 1829, just four years after the first pressing was done by Bakewell; the casket-covered dishes are interesting, but no one knows what they were used for; Pittsburgh made lots of lacy windowpanes; no American lacy goblets were made, and sets of pressed glass for table use did not appear until the 1860s.

The next morning we were privileged to hear again Joseph Kindig III, whose talk we covered at the Pennsbury Forum in our last issue. Mr. Kindig is from York, Pennsylvania, and his topic was *Furniture 1620-1800*. He recommended to young or new collectors the statement by Samuel Johnson, "Quality should reflect a natural elegance." He cited the importance of a natural approach to design and ornamentation and stated that elegance was the gift of creative craftsmen who perfected line, proportion and design and who would execute ornamentation, inlay and carving. Six styles of design spanned 150 years, the Pilgrim, William and Mary, Queen Anne, Chippendale, Hepplewhite and Sheraton. In those days, the tastes were set by the aristocracy. Today, he suggests that Madison Avenue sets the styles and the masses follow. In New England, there was a frugal Puritanical situation; the land was unproductive and the merchants in the cities received little from the farm classes.



Lowell Inness, one of the Midwest Forum's lecturers, talks things over with Carl Fauster, Director of the Antique and Historic Glass Foundation, Toledo, Ohio.

many, live up to the work of the hand artisans. He stated that the first patents for pressed glass were taken out in 1825 by Bakewell in Pittsburgh, where they first made bureau knobs in this manner. When William Leighton left New England to work with Hobbs and Brockunier in Wheeling, he perfected the process of using soda and lime as a flux for glass rather than the more expensive lead which had always been used, and this speeded up the making of cheaper glass. Since the Mid-Western companies went into this cheaper production and the New England companies resisted its use, the Easterners eventually

at the Paris Exposition and took a gold medal for his pressed glass. Between 1860 and 1880, there were 20 tableware manufacturers who worked in nothing but glass, and in the 1880s, many types of novelties, opalescent wares and cut designs were turned out. Most of the tablewares were duplicated; as many as eight catalogs of that period featured the honeycomb design. Mr. Inness warned all not to be too positive as to where their pressed glass was made. He cited the Rochester Tumbler Company, which turned out 600,000 tumblers per week in 270 patterns. In tableware, during this period, 51 per cent of



A candid coffee-break shot of Joseph Kindig III, one of the country's favorite lecturers on furniture. Mr. Kindig is from York, Pennsylvania.

In the coastal cities, like New York, the Dutch settlers in 1760 spoke Dutch, and their houses and newspapers reflected their ethnic background very strongly. Philadelphia was characterized by its Quaker simplicity and conservatism; it was one of our major Colonial cities; Charleston was filled with French Huguenots, Irish, German and English, and 50 per cent of its trade was with England.

In his discussion of woods, we learned from Mr. Kindig that walnut was so plentiful it was used as firewood at the middle of the 18th century. In design, he stated that the blockfront form originated in Boston about 1700; marquetry never enjoyed much popularity in this country; the square Chippendale leg was one of the most formal to be used in the Colonies; the Boston-area furniture was the most graceful of the time. The Marlborough foot came into popularity at the end of the Chippendale Period and the tilt-top card tables at the end of the Queen Anne Period at a time when cards were first permitted in the home. Tea tables came in during the 1770s; many of the elegant ones were made in Baltimore, which had close ties with the mother country. The birdcage tea table was developed in Philadelphia. If there is gilding on acanthus leaf carving, it is most likely American, for this was not done by the English. The low-boy reached its peak of elegance

in Philadelphia, more than in Boston. The French carvers influenced the Philadelphians more than the English; the Bombe form was developed in Holland, and came to Boston via England. The slides used by Mr. Kindig fully illustrated all the forms of furniture discussed and amply displayed the treasures of early American work that have fortunately been preserved.

Mr. Kindig was followed by Mr. Edward V. Jones, an architect from Albany, Georgia. He opened his remarks by saying that students of furniture can learn but little at one lecture; they should examine the best known examples and investigate methods of construction. It is virtually impossible to determine quality just by reading books. Antiquarians must handle and feel antiques to learn about them. Mr. Jones listed a group of cabinet-makers in Boston, North Shore, Massachusetts, and New Hampshire, as having created some of the finest furniture in the country. In discussing the Seymours, Thomas and John, he stated they worked almost exclusively in the Hepplewhite and Sheraton style. A Thomas Whitman did much carving for them, and John Pintaman did decorating and painting. He stressed

that quite often, as in this case, several artists might combine their talents to make pieces of furniture. He outlined the most popular woods used during the Federal Period and the 19th century, namely — mahogany, either San Domingo or Cuban, citing the Central American and African as inferior; maple in all its figures; satinwood from the West Indies; ebony from Africa, and rosewood. Samuel McIntire was described as a colorful workman who did the finest work in the United States with his wood carving. He lived in Salem. He recommended seeing the classic chest-on-chest, made by William Lemmon and carved by McIntire, which is at the Museum of Fine Arts in Boston. He liked cornucopias and grapes, which most often appeared on his work. Baskets of fruit were his most popular motif. He achieved an originality of expression never excelled. He utilized fully the eagle, which was important during the Federal Period. Another fine cabinetmaker, Nehemiah Adams, used McIntire to do his carving and an important Hepplewhite secretary with his label to this effect was found in Capetown, South Africa. It is now at Winterthur. Other carvers

(Continued on Next Page)



At left is Robert G. Wheeler, Vice President in charge of Research and Interpretation at the Henry Ford Museum, talking things over with Melvin Watts, Curator of the Currier Gallery in Manchester, N.H. Clock at rear is by Samuel Mulliken of Newburyport.

were Stephen Badlam of Dorchester, and the Brothers Skillins, John and Simeon, of Boston. William Hook of Salem was described as an excellent maker of bureaus and sideboards.

Baltimore and Annapolis experienced a rise in interest in cabinet-making and developed their own distinctive styles. The Baltimore style was characterized by the Hephlewhite design, colorful veneers and shaded inlays, shaded inlaid shells and bellflower inlaid legs. John Scholl of Baltimore was mentioned as a fine maker, as was John Needles, who worked long enough to get involved in the Empire and Gothic designs.

In Philadelphia he recalled Henry Connelly, an early 19th century maker, and Ephraim Haynes, though well known, was not as prolific. The attribution to either is difficult, because both worked in the Sheraton style with the carved fluted bulbous turnings and acanthus leaves atop the legs. John Barry of Philadelphia worked in the Queen Anne



Cora Ginsburg of New York in action discussing textiles. On the chair is a rare picture reproduction of Mistress Freake, dated 1674.

At left, Kenneth Wilson, Curator of the Corning Museum of Glass, talking during a coffee break with Donald A. Shelley, president of the Edison Institute, and Dorothy Lee Jones of Wellesley, Mass., former president of the Early American Glass Club.





Lowell Inness and Jane Brown of Cincinnati are interrupted while examining a Midwest eagle cup plate. The highboy is in the Ford Collection (Connecticut, c. 1750).

and Chippendale styles and was unexcelled in these styles in this country. Anton Corvel worked during the Empire Period and was a superb craftsman whose work embodied fine design. One of his pier tables is in the White House.

Duncan Phyfe came from Scotland to Albany, New York, in 1790 and eventually settled in New York City. He had a distinctive quality and had great creative ability. His work was described as "uniquely American", though of foreign precedent. Work commissioned by the Astor family led to great prominence as a cabinetmaker to the wealthy. His work was described as having consistent feeling of proportion, good balance and beautiful curves. Except on his sets of chairs, there are no two carved designs alike on his work. His brother, Lockland Phyfe, was his best carver and did most of his important work. The work of Charles Honore Lanoue

is considered equal if not superior to that of Phyfe and can be mistaken for his; he worked in New York, having come from France in 1803. He died in 1819 at age 26; he was very meticulous in labeling his pieces.

Mr. Jones remarked that in the late 1830s, romanticism was the chief inspiration for design, and all furniture and decorative arts were affected. We entered the period of revivals culminating in the heavily carved bulky works of men like John Belter of New York.

The following morning, Cora Ginsburg of New York spoke on *Textiles*. She showed a rare picture reproduction of Mistress Freake which had been done in 1674, and also showed costume plates of theatrical productions dated in style. She revealed that names of fabrics have remained pretty constant through the years, but cited an exception like *Drugget*, which was

originally known as rich silk, then was later known as a floor covering, and finally as a linen fabric. Damask, taffeta, serge and velvet have never changed. Cloth names often came from areas of manufacture; example, damask from Damascus. England was a famous wool-producing country and the East India Company was formed to sell wool in India; this venture failed because of the heat there. However, trade created an interest in Indian cloths and designs, and the English developed a taste for the exotics in fast colors which were being made there. Oriental designs became popular, but contrary to what many think, the Tree of Life design was developed in England, not in the Orient. One of the first cloth products sent to this country for trade with the Indians was the duffle coat, which was warm and almost waterproof. In 1645, sheep were imported to the Massachusetts Bay Colony, for the settlers knew the importance of warmth. In the South, actually, more tobacco was grown than cotton. Copper plate printing of fabrics was first done in Ireland, not France. Our early settlers felt that the weaving of good cloth was a symbol of God's approbation — a reward for living. The slides she showed were most illustrative and informative.

This was the extent of the sessions attended by your editor. Other commitments made it impossible to attend those presided over by Alice Winchester, Editor of *Antiques* magazine, who spoke on Henry Ford and his Fellow Collectors; Graham Hood, of the Detroit Institute of Arts, who discussed English and American Silver; John N. Pearce, Curator of the National Trust for Historic Preservation, who spoke of Preservation and the National Trust; Ross Taggart, Senior Curator of the William Rockhill Nelson Gallery of Fine Arts, who discussed English Ceramics; C. Malcolm Watkins of the Smithsonian, who talked on American Ceramics; Inge Bondi, of Magnum Photos of New York, who talked on Photography and Collectors; and Virginia Nepodal, designer of Greer Fabrics, whose topic was *Designed for Antiques*.

George Michael



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"SOLD!" — to Mr. Aubrey E. Bebee, buyer of the fabulous 1913 Liberty Head Nickel for \$46,000.

Collecting American Coinage

by Mat Tavares

AMERICAN coin collectors span the entire spectrum of collecting intensity, from the local newspaper boy scanning his pocket change for coins to fill the many holes in his folder, to a man like collector-dealer Aubrey Bebee, who in 1967, paid \$46,000 for one of the five known specimens of the 1913 Liberty nickel. Mr. Bebee's expression in the photo taken at the moment the auctioneer said "sold" indicates that he was most willing to part with \$46,000 in exchange for a five cent piece.

Between these two extremes lies the backbone of American numismatics: a knowledgeable collector who, within the limits of his finances, seeks out the choicest specimens for his collection. He is the bellweather of the American numismatic market.

Like other collectibles, the amount of activity in the numismatic marketplace depends upon the amount of discretionary income available, that is, the amount of non-committed money that people have left to spend on their hobbies. Consequently, in times of economic prosperity, dramatic price changes occur in currently popular collecting series.

In the latter Fifties and early Sixties, a new element entered the American numismatic scene: the serious speculator. The speculator rarely buys single, genuinely rare coins, but rather, he purchases rolls of current coins and produces an apparent but artificial shortage. In this manner, coins such as the 1950 Jefferson nickel minted in Denver rose to the \$25 level for a single coin and in excess of \$1,000 for a 40-piece roll. This coin had

a stated mintage of over two million pieces, and these were so absorbed by the roll enthusiasts that even today in my own experience, it is still easier to obtain an uncirculated or new specimen than a used or circulated coin. The rising prices of these recent issues drove practically all coin prices upward, including those of the scarce and rare early issues. This condition of constant price acceleration could not be sustained, and when the price increases began to become smaller, the speculators began to sell off their large holdings. Prices dropped rapidly when the supply suddenly exceeded the static demand, and the 1950-D Jefferson nickel fell from \$25 to the \$8 range. The earlier issues that had gone up in price also dropped but were less affected than the contemporary issues.

Because of their *true scarcity*, no large holdings of these coins were possible.

Many of the speculators and "roll and bag" dealers then left the numismatic scene together with many "collectors" who flocked to numismatics in an attempt to turn a fast profit. Many stayed however; they realized that a lack of knowledge was their failing and consequently went on to acquire the knowledge necessary to become true numismatists. A number of the larger present-day coin dealers were "roll and bag" men during those hectic days.

Today, interest in American numismatics is again rising but it seems to be mounting in slow, deliberate steps. Interest seems to be highest in the scarce and rare coins, which have always provided the price base for the entire market. Interest in "type" collecting seems to be mounting faster than for any particular series of coinage. In a type collection, the collector seeks to acquire one specimen, in the best possible condition, of each type of coin minted in each of the U. S. series. This is opposed to "date" collecting, where one seeks to acquire a specimen of each date and mint in the series.

Type collecting enables the collector to seek out the least expensive date of a particular coin type and to put most of his buying power into the condition rather than the rarity aspect of a coin. For example, if he were seeking a bronze-type Indian head cent (1865-1909), he would purchase one of the common dates of the 1900s in uncirculated condition for under \$10, rather than an 1877 example which would sell for hundreds of dollars in the same condition.

Unfortunately for numismatics in general, very little in the way of scarce coins can be found in general circulation today. The author remembers when obtaining two bags of 5,000 cents each from a bank presented the enticing possibility that a truly scarce coin would be discovered therein. This possibility is virtually non-existent today, and thus presents a unique problem for the young collector. With his extremely limited finances but

boundless enthusiasm, the neophyte collector soon finds that virtually everything collectible costs a considerable sum of money. Many coin clubs have recognized this problem and have begun Junior programs in which young collectors are given the knowledge and guidance necessary to fully enjoy their new hobby. Emphasis is placed on collections that can be formed with a minimum expense and yet present a challenge to the budding numismatist. If new collectors are not similarly encouraged and aided by veteran numismatists and clubs, it is not inconceivable that American Numismatics will become the private preserve of a small group of well-heeled collectors.

Recently, I have had the opportunity, in my capacity as president of a local coin club, to advise several young collectors who were seriously considering numismatics as an avocation and were uncertain

as to what they should collect. I advised them to pursue a type collection and further, to begin with a twentieth century type set. One example of each type of U. S. Coin minted in the twentieth century is an interesting collection that can be assembled on several levels of condition and financial commitment. The table lists the approximate retail price range of each of the coins required in choice brilliant uncirculated condition. I have listed this condition because many of the coins can be purchased in this top state of preservation for relatively little outlay if considered in terms of what one might be putting into any other serious avocation. This same set can be assembled in lower conditions for much less but it has been my experience that the best condition coins advance more rapidly in value and are, in the long run, a much better investment. I

(Continued on page 46)

Coin	Dates Issued	Probable Price Range
SILVER DOLLARS		
Morgan	1878-1921	3.00 - 5.00
Peace	1921-1935	3.00 - 5.00
HALF DOLLARS		
Barber	1892-1915	90.00 - 120.00
Walking Liberty	1916-1947	3.00 - 6.00
Franklin	1948-1963	1.00 - 3.00
Kennedy (silver)	1964	from circulation
Kennedy (clad)	1965-	from circulation
QUARTERS		
Barber	1892-1916	40.00 - 50.00
Standing Liberty	1916-1930	25.00 - 35.00
Washington (silver)	1932-1964	from circulation
Washington (clad)	1965-	from circulation
DIMES		
Barber	1892-1916	20.00 - 30.00
Mercury	1916-1945	1.00 - 3.00
Roosevelt (silver)	1946-1964	from circulation
Roosevelt (clad)	1965-	from circulation
NICKELS		
Liberty	1883-1912	10.00 - 14.00
Buffalo	1913-1938	3.00 - 5.00
Jefferson	1938-	from circulation
Jefferson (silver)	1942-1945	3.00 - 5.00
CENTS		
Indian	1864-1909	7.50 - 12.00
Lincoln	1909-1958	from circulation
Lincoln (steel)	1943	.25 - .50
Lincoln (Memorial)	1959-	from circulation



Exceptionally fine, early Sheraton hanging wall clock with original painted dial, c. 1785. Mahogany with satinwood inlay.

The Ellis — Boston

by Nora E. Taylor

FOR a decade now the Ellis Memorial Antiques Show in Boston has presented some of the country's loveliest antiques to prospective buyers. And at the same time it has raised funds for Ellis Memorial settlement in Boston's South End. The preview party, held the night before the show opens to the public, is a society event, planned for and eagerly anticipated annually. Since the exhibition and sale is always held about two months before Christmas, there is a chance to buy unusual presents for the holiday season.

This year the show took place in Boston's Horticultural Hall October 29 through November 2. More than 40 dealers and collectors participated. One of the traditional features of Ellis is that booth holders are invited by the committee. They are not able simply to rent a booth on their own initiative. This year's group included people from Connecticut, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Tennessee, Vermont, and Virginia. The exhibition provides an excellent opportunity to take a look at a wide variety of wares in a confined space.

As always, there was a theme to this show, geared to the loan exhibition. David P. Wheatland arranged a display of some of his own historic scientific instruments. It included a computing sector that once belonged to Galileo. Marked on the hinge with the arms of the Duke Vincence Gonzaga, it dates from around 1597.

In keeping with this theme, Margaret Zervas of Manhasset, N.Y., displayed a brass quadrant, c. 1750. Not as old, perhaps, but highly decorative.

But, of course, many of the antique fanciers present were not in the instrument field. And their offerings ranged from exotic to simple. Stair and Company of New York, for instance, had an outstanding and highly collectible piece of furniture for sale. It was a Massachusetts chest-on-stand, dating from 1720. It was, the dealer's representative said, probably lacquered in England, and was made in either Boston or Salem. It is one of only six known, and the others are in museums, and therefore unobtainable. The company had obtained it from the estate of an American who had been living abroad for a long time. Asking price? \$65,000.

Then, at the other extreme, there was a dainty wine glass with cobalt crystal bowl, clear stem, and cutglass foot, for \$10. So the Ellis (as everyone refers to the show) does have temptations for every pocket.

Cynthia Faye Antiques from New Market, Md., offered such varied items as a tiger maple dressing table, to little Netsuke items selling for as low as \$25.

A walnut marquetry clock by Peter Garon dated to 1690 and made in London, was an exotic item displayed by Firestone and Parson, which has premises in Boston's Ritz Carlton Hotel. That one was priced at \$3,500.

Hastings Antiques of Essex, Conn., were very much in business at the preview party. Already they had sold a 17th-century sternboard from a royal barge, with two lions rampant, and an English mule chest of oak and elm, a most beautiful item that would grace any room.

But the prize as-yet-unsold item in that booth was a painting on glass of a Chinese family. It was unusually large, the detail work was exquisite, and it was dated to the 18th century. For \$1,200 I could have taken it home.

The exhibition went outside furniture, of course. Shreve, Crump and Low of Boston had a large dining table display of green opaline trimmed in gold. Circa 1830 or 1840, the whole set consisted of 112 pieces and could have been obtained for \$5,500.

Another table piece, a wine glass, handled, in pink, at Anderson's Antiques, from Hopkinton, Mass., cost only \$15.

There was the usual sizeable collection of Oriental wares. A celadon Ming shallow bowl with a slightly raised foliage pattern from the Litchfield, Conn., dealers, Thomas and Constance Williams, was priced at \$1,200, as was a beautiful gold Chinese screen, with white herons stalking over it.



Nineteenth century brass figure from India (height 23 inches).



William and Mary oak chest on stand, c. 1690.

William Baxter from East Brewster, Mass., had two cinnabar lamps for \$350, which he said were not strictly antique, "only about 75 or 80 years old," but which could have fooled anyone. Indeed, he confessed he had bought them actually as antique and then found they weren't. As a tribute to the honesty of reputable dealers, this is a nice little bit of freely volunteered information.

There was a six-fold, Coromandel screen on view, priced at \$12,000. It was unusual because both sides were lacquered with a Chinese scene. Generally, only one side is so decorated.

In addition to offering a select

but catholic collection of antiques, the Ellis show issues a catalog with a special article on the loan exhibition. This year Mr. Wheatland contributed a fully illustrated piece. There is also a comprehensive description of the Jeremiah Lee Mansion at Marblehead, Mass., by Narcissa G. Chamberlain, with photographs by Samuel Chamberlain. And, to round out academics with practical information there is a story called "The 'Hep' Young Collector," by Letitia Baldrige Hollensteiner.

The Ellis committee also arranges for some "gallery walks." These are guided tours of small groups before the show is open to the public. Important pieces on display are pointed out and discussed. A boutique is organized for less expensive items, and the mundane matter of refreshment and rest for weary feet is met by a pleasant and sizeable "coffee shop."

The souvenir catalog and the gallery tours in particular contribute to the education of the layman, and are, perhaps, to the general public at least, a most important facet of this show.



Chair of carved elm, c. 1725.

George I walnut lowboy, c. 1720.





*Unmarked
Cincinnati Pewter
Candlesticks.*

Rare English ship painting of whaling in the Arctic. Signed T. Burton.



Lagniappe in Brookhaven, Mississippi

by Adele Salzer



Chippendale Grandfather's Clock in oak, \$1,000; Charles Levy bronze, \$1,500; slave-made child's chair, \$49.50.

IF you got any farther into the Heart of Dixie than Brookhaven, Mississippi, you'd be on your way out. This lovely town of about ten thousand souls is nestled in green rolling farm country amid pine forests; 1818 was the date of its founding, only twenty years after the organization of the Territory of Mississippi. The area is rich in American History; within a 75-mile radius Aaron Burr was tried, the Civil War Naval engagement of Grand Gulf was fought, and when General Grant took Vicksburg in 1863 he could not burn a neighboring town because its homes were too beautiful. It is the intimate living with just such beauty that

has given the young women of the Junior Auxiliary a fine appreciation of their heritage. The show is held each year to raise funds for the retarded and underprivileged children of the community. It is their fourth show; in 1968, 2,000 people attended, and in 1969 attendance topped 2,500.

Twelve dealers from three states participated. Furniture, silver and signed glass, both cut and art, were the best sellers. There was something for everybody, from 25-cent post cards to \$1,200 Sheraton secretaries. Dealers stated there was very little selling and trading with each other; practically all sales were to individual buyers. Sales were

good. On the second day of the show, one dealer was almost cleaned out. It was the consensus of opinion that people were buying for investment.

Most dealers had a great variety in their stock. Some of the wares were more indigenous to the area than others, as for instance, a small highchair, slave-made of native hardwood (black walnut or pecan) with a stretched goat-skin seat (front middle rung missing), \$49.50. A magnificent four-drawer French Victorian marble-top chest, with wooden pegged tilting mirror; the front panels of the drawers were crotch mahogany veneer; mouldings and carvings were made of



Fry claret jug, \$95; Fish bitters, \$120; Dutch confection tin, \$39.95; black and gold Nippon, \$19; teakwood tea table, \$65; bronze Indian woman, \$89.50; ivory napkin rings, \$14.95.

walnut with one pull only in the center of each drawer, \$335. Another local-type piece was a shield-shaped marble-top walnut Victorian table cut down to coffee table height, \$145. (This type amendment of the piece has never been frowned on in this area.) A gracefully shaped Victorian chair in cut velvet, made of mahogany with rose carving, \$285, is very characteristic here. The old sabots, \$7.50 (used for working in the Louisiana rice fields) have local charm, as do the carpenter tools used for building flatboats and barges for the Confederacy (plane, \$13.50; rule with wooden screw to measure depth, \$12; mallet, \$8.50; tongue and groove planes, \$6.50; level, \$9.50.) Confederate hand-carried letters from soldier to family and family to soldier about conditions at home and on the battle field sold at \$32 to \$50. When Natchez was under seige, news was printed underground on any stock available; two news columns on window shades 6" x 20" were marked \$8 and \$9. (I have seen a Vicksburg newspaper printed on wall paper in the Museum in that city; I have also been informed that an enterprising wall paper manufacturer reproduced this as an advertising scheme, but even if this were a 1920 advertique it would be well worth the money.)

(Continued on Next Page)

Sheffield epergne, c. 1820, four detachable arms, \$600.



Other items of general availability and wider interest were as follows:

From La White's Antiques in Natchez, Mississippi — Rosemined diamonds in a gold ring, 3 concentric circles of diamonds in matched graduated sizes around a $\frac{1}{2}$ karat stone, c. 1830, \$750; locket, miniature portrait of a woman on ivory encircled by seed pearls in gold lace work $1\frac{1}{4}$ " x $1\frac{1}{4}$ ", c. 1792, \$495; Eastlake secretary, walnut, eight feet tall, \$275; a pair of black and red, (original paint) 18th century Spanish chairs, rush seats, chair back with ship painting, broken finial one chair, \$69.50 each; 25 pieces of signed Hawkes glasses, \$25.00; early Meissen clock, about 14 inches tall with soft clear bell-tone chimes (no price).

B. G. and B. B. Clark of Lauderdale, Mississippi, showed a large 16" x 8" intaglio glass vase signed Sinclair, \$200; cut glass lamp, electrified, English import, c. 1900, mushroom shade with hanging prisms, 16" x 8", \$185; turn-of-the-century oak office desk, roll top, pigeon holes and six small drawers across top, complete with brass label holders, \$200.

One of the most handsome items was a Chippendale Grandfather's Clock, brass face, four dials, signed Richard Evans Oswestry, c. 1760-1790, in oak cabinet with broken pediment, \$1,000, brought by Jim



Eastlake secretary, \$275; 18th century Spanish ladder-back chair, \$69.50.

Lalique Annual Plates: 1966, \$350; 1967, \$200; 1968, \$150.





Wooden sabots used in Louisiana rice fields (mid-19th century), \$7.50 — and an assortment of tools used by carpenters who built barges for the Confederacy.

Early Victorian mahogany dresser with marble top, \$335.



Bee Antiques of Monroe, Louisiana, who also brought a bronze statue signed and registered, Fan-eur-Charles Levy, \$1,500.

Womacks of Baton Rouge brought a cane-backed and seated walnut Eastlake rocker, beautiful condition, \$35; a 1920 mahogany drop-leaf tea cart, \$145; four-piece Towle silver service, silver on copper, c. 1830-1850, \$185; set of two silver-plated nut crackers in satin-lined leather box, \$12; cast footed, oblong, embossed brass jardiniere, 30" x 12" x 12", c. 1840, \$65.

Lagniappe Antiques, Baton Rouge, Louisiana, (*lagniappe* is a French colloquial term that means a *little extra something*) brought some interesting paper post cards, die-cast, 25 cents to \$1; advertiques from 25 cents; etching of Washington Scene, Shephard (printer), R. Hinshelmann (artist), \$5; 1840 set (three pieces) pine cottage furniture, walnut carvings, bed, wash stand and mirrored dresser, \$450.

Tezcuce Galleries, Convent, Louisiana, had a wide range of collectibles — iron toys and banks, a green painted (original) wagon 4" x 7", \$25; a 10½" x 4" McCormick & Deering thrasher \$65; large marbles — Venetian, ribbon glass, sulfides and Staffordshire — \$5 to \$15; Benningtons, blue and brown, \$1 to \$5. A large assortment of signed cameo

(Continued on Next Page)

*Turn-of-the-century oak roll-top,
\$200; Australian fisherman's
helmet of solid brass, \$95.*

and enameled vases of all shapes, sizes and colors signed Galle, De Vez, D'Argental, and enamels — Moser, Mont Joye, Galle — priced from \$100 to \$650. A great interest in Newcomb Pottery has come about in the last several years. Newcomb is the women's college of Tulane University in New Orleans and has an excellent Art School. Up until the 1930's, the students made a distinctive type of pottery similar to some Rookwood. It seldom turns up on the market, but an excellent piece of blue with pink roses, 11" x 7", signed Sadie Irvine, was in the same cabinet with the Galle and was offered at \$195.

Old Natchez Antiques of Natchez, Mississippi, showed magnificent linens and silver. A round Italian linen banquet cloth of cut work and heavy embroidery, very white, c. 1879, \$1,250; a tea cloth of Pointe Venice lace inserts with over embroidery, 5' x 5', c. 1870, \$350; in silver, a Sheffield four-armed epergne, 30 inches high, c. 1820, \$600.

From the Lamp Post of Picayune, Mississippi, came the bargain of the day for new homemakers — two straight chairs and rocker (rocker needed new cane) in maple, seven-spindle Windsor, only \$48 the set.

The Kitchen Shop of St. Francisville, Louisiana, showed an R. S. Prussia red label three-footed seven-inch bowl, three red roses, \$47.50; sugar bowl with lilacs, \$47.50; both mint. It was reported R. S. Germany is selling better than R. S. Prussia, at \$7.50 an eight-inch plate. A candy cane millifiori four-inch paperweight, \$35. A wide assortment of household articles, from flat irons at \$7.50; brass mixing bowls, \$20; horse-radish grater, \$20; milk pails, agate and tin, two-quart size, \$10 and \$7.50; iron muffin pans, \$10; wooden decoys, \$15.

*Case of signed cameo and enamel glass, \$100 to
\$650; Newcomb Pottery (bottom shelf, center),
\$195; German pink and white child's set, 15
pieces (each piece different), \$165; walnut cabinet,
early Queen Anne reproduction, \$650.*





Country kitchen assortment, \$7.50 to \$20.

Cile of Memphis, Tennessee, sold a Tiffany lamp; both the 24-inch bronze base and 16-inch shade with red roses were signed Hondel, \$550. She showed signed and dated Lalique Annual Plates, 1966, \$350; 1967, \$200; 1968, \$150; 1969, \$100. (A first edition, 1965, sold in Dallas, Texas, recently for \$1,200.) The 1968 Val St. Lambert signed limited edition of Rembrandt and Rubens sells for \$90 the pair.

The Brookhaven, Mississippi, shop, La Combe's Antiques, showed a handsome assortment of Federal Period furniture, but most eye catching to me was the aforementioned Early Victorian dresser. This type furniture, also Empire period and the later Eastlake, is very familiar in Southern homes and is still found in some abundance here.

Pecquets Brochanture of Baton Rouge, Louisiana, showed a seven-drawer Wellington chest in oak with plain turned walnut knobs, 20" x 48", \$215; an oak Chippendale table, original brass, 19" x 32" x 30" high, c. 1790-1820, \$350; and two mahogany trestle-footed towel racks, nicely turned, \$39.95 each.

This was a small show but tremendously successful. I would strongly urge anyone who can to come this way next year and partake of the hospitality of the "beautiful" people of Brookhaven, Mississippi. You certainly won't regret it and you might even catch an "Ole Miss" football game for "lagniappe".

*Eastlake rocker, \$35.
Marble-top coffee table, \$145.
Cut velvet Victorian chair, \$285.*



An All-Wisconsin Antique Show and Sale

by Nellita Salmon Shedd



The Show Manager, Mr. C. Vance Dawson (the Green Shutters, Whitewater) relaxes in one of a pair of chairs (\$625 each) from a house built for Napoleon III, c. 1836.

FOR a chat just before the opening of The 18th Annual Whitewater Antique Show, Mr. Dawson, the show manager who is also Chairman of the Board of the National Association of Dealers in Antiquities, and I sat facing each other in hand-carved French walnut high-backed chairs (\$625 each), which were once part of the furnishings of a house built for Napoleon III in New Orleans around 1836. Also from Mr. Dawson's Whitewater shop, The Green Shutters, was displayed an 18th century high, drop-leaf hunt board of brown mahogany (\$750), with a large brass bowl containing red snow apples. This bowl of apples is the annual greeting from the host-manager. Customers stop to visit and leave crunching an apple or saved for later enjoyment.

Another unique feature of this Show is that all exhibitors are members of the Southern Wisconsin

Dealer's Association. There are never more than 19 booths. Members await their turn to be included because seldom is there a change except by death or retirement. During the crowded hours that followed the opening, the popularity of this policy was evidenced: Eager prospective buyers rushed to accustomed booths, confident that dealers would have remembered them personally and brought merchandise especially for them. Scarcely anyone left without a package. "Sold" signs appeared on larger objects. As I passed one booth early in the day, the dealer raised a gold decorated cranberry tumbler she was wrapping and told me: "If only *All Shows* could be like *This one*."

Offered this year were many varieties of ceramics: Mason's ironstone pitchers in sizes priced from \$29 to \$45; a three-piece floral pitcher and bowl set for \$95; large

Staffordshire dogs, \$85 a pair; China Export Porcelain, *Famille Rose*, tea caddy and small plate, each \$35, and a matching cup - only for \$25. The tea caddy is now in my own collection. Copper luster and "Sleepy Eye" pitchers were exhibited in various sizes. Lois Bungenier with shops in Ephriam and Green Bay, offered a Mason's ironstone "Willow" tureen for \$56, and a Wood and Sons "Canton" pitcher for \$26. Stoffels' Antiques, Burlington, showed a delightful pair of pink luster handleless cups with saucers (black transfer designs) at \$20 each; a pink luster porcelain-handled cup with saucer for \$17; a soft paste black transfer covered pitcher, \$65; and a Maestricht bowl for \$15.

Flood lights on crystal enhance its beauty but hamper the photographer. Pressed glass is popular in this area. Many collectors come to this showing prepared to add

The Antique Cupboard, Wauwatosa, offered a beautiful display of fine Art Glass. Top Shelf: Handel-ware tobacco jar with match safe knob, \$135; cranberry overlay vase, \$27; pair of signed Steuben shades, \$30; pair of ivory figures, \$75 each; Amberina covered butter dish, \$150; Parian vases, \$45 a pair; Burmese vase, \$175; Rubina Verde pitcher, \$75. Center Shelf: Mary Gregory tumblers and goblets, \$28.50 to \$37.50; Stiegel-type enameled vase, \$95.



In a pine cupboard, \$235, Mrs. Stoffels from Burlington displayed two blue Staffordshire platters, \$33 and \$40; a soft paste black transfer covered pitcher, \$65; a pair of pink luster handleless cups with saucers (black transfer), \$20 each; pink luster porcelain cup and saucer, \$17; Maestricht bowl, \$15; Mason's ironstone pitchers, \$29 and \$37; Majolica bowl, \$25; and four soup plates — ironstone with Oriental design, \$8 each.



to their chosen pattern. Examples of the best in Art Glass were displayed, greatly admired, and many pieces sold: Amberina, Burmese, Daum Nancy, Rubina Verde, Vasa Murrhina, Mary Gregory, Peach Blow, Slag, Stiegel, Steuben, Tiffan, Sandwich, as well as Milk Glass and pressed. Mildred's Antique Shop, Edgerton, showed a particularly exquisite amethyst Sandwich glass whale oil lamp for \$250.

In the metal department, there were hundreds of good buys in copper, brass, tin and iron. There was little old pewter: Nancy Andrich, Hartford, offered two fine ¼-gill measures at \$18 each; cup plates, also \$18; and pepper pots for \$20 and \$22. The La Buddes', Appleton, showed a handled Rabbi lamp of pewter for \$65. The Black Horse, Germantown, priced a tall brass coat stand at \$65; a brass coffee pot, \$15; a copper tea kettle lamp, \$35; and other good pieces of brass and copper from \$12 to \$15. Brass candlesticks were seen in many booths, priced from a small single one for \$5 to "Bee Hive" pairs for \$48. A fine copper mold in the Blue Spruce booth, Kenosha, was priced \$65, and a brass hand lantern, \$12.50.

Because space is limited, most furniture shown was that which could be used to display merchandise. Mrs. Stoffels from Burlington
(Continued on Next Page)



The crowd has discovered the silver and art glass treasures displayed by Jeanne's Attic, Milwaukee.



Mardi's Antiques, Germantown: A cherry drop-leaf table, \$135; small pine cupboard, \$55; four-piece set of green Croseus, \$500. On the wall, several interesting pieces, including a horn ladle, \$17.50, and a brass-framed mirror, \$55.

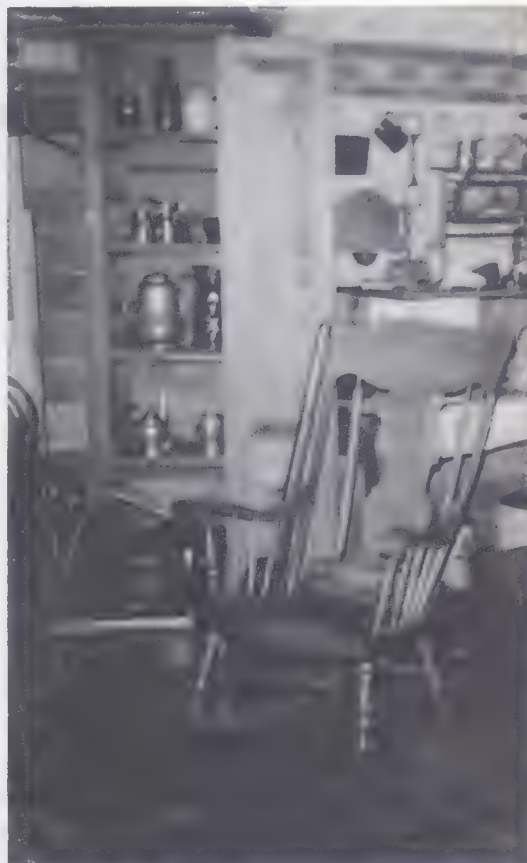


Marlow Runde (the Lantern Book Shop, Beloit) chats with Josephine Warner (Reed-Warner, Beloit) in booth featuring books about all types of antiques — marks, history, and prices.



(Above) *The White Shutters Shop, Milwaukee.* Top Shelf: Webb Fire Glow vase, \$45; Daisy Button Vaseline dish, \$30; glass-lined silver basket, \$65. Center: Satin Glass dish with silver cover, \$95; blue Milk Glass compote, \$25; Vasa Murrhina overlay bowl (fluted top), \$95; and a pair of Satin Glass vases decorated with bluebirds, \$135 a pair. On table: A set of six pieces of Royal Vienna, \$475, and two Royal Vienna plates, \$47.50 and \$50.

(Below) Unique chimney cupboard, \$125, and a pine Boston rocker, \$65, in the booth of Nancy Andrich, Hartford — a gracious background for pewter, brass, stoneware, and tin.



(Left) From the Blue Spruce, Kenosha, an English rosewood lap desk, \$137.50; railroad hand lantern, \$12.50. Not shown, an English mahogany music cabinet, \$125, and an all original predieu, \$47.50.

(Continued on Next Page)

From the Brass Lantern, Cedarburg. A fascinating display of jewels. 20K gold and jeweled letter opener (once used by Marie Antoinette), \$2,000; Faberge cigarette case (signed Michael Perchin); French brooch, c. 1850, blue enamel, \$7,500; French porcelain brooch and earrings, green enamel with diamonds, c. 1893, \$7,500; Russian necklace, c. 1750, 20K gold, green enamel, set with diamonds and rubies, \$10,000.



LaBuddes' Antiques, Appleton. Hexagonal hardware cabinets, c. 1890, \$200 each; children's chairs, \$10 to \$14. Hand organ, \$150; six reel music box, \$225; two Victorian sewing tables, \$85 each; and an unusual silver chest from Bucharest, \$95.



Much interest was shown in the handmade Swedish doll's kitchen cupboard, \$195, in the booth of Laurette's Antiques, Milwaukee. On it were displayed a child-size milk glass creamer and butter dish, \$8.50; miniature mortar and pestle, \$17.50; and one of a standard size, \$22.

placed porcelain and creamware in a pine cupboard priced at \$250. A child's Swedish-type cupboard for \$195 was used by Laurette's Antiques, Milwaukee, to show miniature pieces of milk glass, tin and brass. An unusual chimney cupboard for \$125 in Nancy Andrich's booth was filled with stoneware, wood, pewter and tin. Beside this was a pine rocker marked \$65. The Blue Spruce, Kenosha, owned by Mr. and Mrs. Eric Dixon, showed a charming rosewood lap desk for \$137.50 and an unusual English music cabinet for \$375. Mardi's Antiques, Germantown, offered a

drop-leaf dining table for \$135 and small pine cupboard for \$55.

A pair of hexagonal hardware cabinets in the booth of the La Buddes', Appleton, were priced at \$200 each and sold within an hour of the opening. In the same booth were two Victorian drop-leaf sewing tables at \$85 each; an unusual sewing cabinet, \$125; a small table organ for \$150; and a six-roll music box for \$225.

The Brass Lantern, Cedarburg, specializes in fine old jewelry. The

booth is always crowded not only with "lookers" but also sincere buyers. It is not often that one can see a \$10,000 Russian necklace or a jeweled letter opener once used by Marie Antoinette, but Mrs. Gallun's stock also presents hundreds of charming pieces suitable for all tastes and purses.

New last year was the addition of a booth with books about all types of antiques — history, marks, and prices. Hundreds of carefully selected volumes were displayed again this year by the Lantern Book Shop, Beloit.

Buyers can be sure of authenticity at this showing. The Association, spurred-on by Vance Dawson, is dedicated to furthering a Bill to Congress which would demand that all copies of antiques be permanently marked for current date and provenance, instead of the paper labels that are easily removed, and the articles offered as genuine to the unwary.

Wisconsin dealers emphasize the motto of the N.A.D.A. — "Antiquity with Integrity."

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Zelda Esson's booth was filled with nostalgic items, including these lovely ladies.

Antique Show and Sale in

THE antique show and sale held annually in Wolfeboro, New Hampshire, is a popular event for both dealer and collector alike. A superb view of Lake Winnepesaukee, coupled with a dazzling array of all kinds of antiques, was a heady combination indeed. Mal and Sarah French, who manage the show, had everything beautifully organized, a necessary factor for any successful show.

Mal had just returned from a vacation on Prince Edward Island and brought back several very handsome wood decoys. It seems he bought them from an aging native

whose father had hand carved them over a century ago. These collectible items were reasonably priced at \$65. On the same table I saw a peg lamp in the lyre pattern — and probably Sandwich — for \$32, plus a nice early square-based brass candlestick for \$30. A pair of later sticks were marked, \$36, and Mal was asking \$15 for General “Beast” Butler.

Right next door, Zelda Esson, who owns Puppenhaus Antiques in Rindge, New Hampshire, displayed a charming, nostalgic collection of dolls and toys. One doll, with a poured wax body (5th from left)

was \$140, while a “Superior” doll (3rd from left) of German origin was marked \$160. The other ladies in the photograph ranged in price from \$35 to \$140.

It's unusual to find so many perfect pieces of Chinese Export porcelain grouped together in one booth, but Mary Hartnett, as usual, managed to accomplish just that. If you look at the photo you'll see centered on the middle shelf a Royal Mandarin rectangular plate for \$160. Mrs. Hartnett considers this piece to be one of the finest she's ever seen. On the top shelf are three Rose Medallion vases



Mary Hartnett's dazzling display of Chinese Export Porcelains.

Wolfeboro, New Hampshire

by Nancy Elwell

that would make stunning lamps for an initial investment of \$65 each. The reticulated Rose Medallion platter was \$125, and the Rose Medallion comb box, \$125. Those two Chinese Export tea caddies are interesting examples of the art of "make-do", with pewter used to replace broken off necks; unusual items for the collector priced at \$55 and \$65.

Equally fascinating, for those who appreciate antique china, was Grace Fuller Jacob's booth (Nahant, Massachusetts). Mr. and Mrs. Jacob have been in the business for many years and are always eager to share

their knowledge and experience with newcomers to the field. At this show, they had a rainbow spatter pitcher, \$40; an 18th century Salopian teapot, \$75; and a rare Bennington scroddle-ware syrup jug, \$100. On the center shelf notice the "lady's size" Oriental Export teapot, \$70; a wonderful, fat Toby, \$85; a miniature Sunderland lustre mug, \$40; and a reticulated creamware platter by John Shorthouse (circa 1800), \$40. The 18th century Queensware plate in the bottom row was \$15.

The spongeware jug pictured in the pine secretary (from Knox Street

Antiques in Hillsboro, New Hampshire) was \$30, and the 18th century French faience platter right next to it, \$55.

Mr. Garrat's (Suncook, New Hampshire) fine Shaker table was priced at \$250. The photograph shows four of a set of six ladder-back chairs which could be purchased for \$150. The hogscraper candlesticks were \$15 each.

The show was about to open just as I was leaving, and there was a large crowd standing in line to get in. I felt certain that, once inside, they'd find that the waiting was well worth while.



Grace Fuller Jacobs always exhibits rare and unusual pottery and porcelain.



Mal French brought several large decoys. General "Beast" Butler and George Washington look on in the background.



A Shaker table set with pewter and four ladder-back chairs comprised this charming arrangement in David Garrat's booth.

*Anyone for carpet bowling?
Clara-Lee Antiques of Spring-
field, Mass., had the necessary
equipment on hand. Made
in the late 19th century
in Scotland, these colorful
pottery balls are considered
a rarity; the price — \$225.*



*A pair of barber pole finials,
\$50; a silhouette and a signed
charcoal miniature flank the
large blue and white Staf-
fordshire plate depicting
the dam and waterworks
at Philadelphia, \$70. All
from Bob Leffinwell's shop
in Buffalo, N.Y.*

*European faience, an
iron train, and several
pieces of American
redware.*



The Weston, Vermont Antiques Show and Sale

by Cynthia Elyce Rubin



(Left to Right) Mrs. Pendleton Marshall, Chairman of the Weston, Vt., Antiques Show, with the featured speaker for the first night, Miss Mary Dunn, president of Nancy McClelland, Inc., New York City.

WHAT a treat it was for me to spend a day at the Weston, Vermont, Antiques Show. If one can speak of such a thing as a perfect rural setting, then here it was — quaint shops and country homes encircling the bustling village green.

This Show is an annual event held by the Weston Community Club, which maintains the Weston Playhouse and the Farrar-Mansur House, a restored tavern dating back to 1797. Thanks to the creative efforts of the Club Chairman, Mrs. Pendleton Marshall, and her diligent Co-Chairmen, Mrs. Charles

Lench, Jr., and Mrs. Sidney Magee, this was no ordinary antiques show. It offered much to the serious antiques collector, as well as to the novice.

And it included two informative evenings of lectures by eminent authorities in the Antiques Field. Miss Mary Dunn, President of Nancy McClelland, Inc., of New York City, and a distinguished interior designer, spoke on the use of decorating with antique wallpaper. She is an authority on 18th and 19th century wallpaper and is responsible for the collection of American documents reproduced

here by the hand-printed process. Also, Mrs. Olive Hannan, antiques shop owner of some 18 years, as well as lecturer at the New York University School of Fine Arts, brought to bear both her practical experience and her academic training on the subject of "Coordinating Antiques with Modern Living."

For even the beginning collector, these lectures helped to relate "collecting" to modern living. But now let's get down to brass tacks, for this show offered a valid guide to present values.

I found many interesting one-of-a-kind pieces. There was a Danish



Reba B. Blair of Middlebury, Vt. This is an assortment of her miniature furniture and toy collection. (Center) A working miniature stove, complete with pots and pans, \$500.

oak serpentine front chest, c. 1740, for the price of \$1,500; a comb-back rocker for \$175; an early 18th century one-drawer blanket chest, \$275; an early gateleg table, c. 1750, for \$295. A Pennsylvania walnut tavern table, c. 1830-40, with two drawers was \$575; a Windsor bird-cage rocker, \$250; a mahogany tip table, c. 1780, \$235; a smaller one was priced at \$175. A very elegant English seven-drawer dresser, c. 1760, was priced at \$1,850. The ever-popular military campaign chest, 18th century, was \$450. (This is reasonable when compared to prices in fashionable department stores.) A two-drawer pine blanket chest was \$275, and an early pine cupboard on a base was \$525. A set of four Sheraton stencil-backed chairs cost \$650, while a Sheraton four-drawer chest was \$575.

Shaker furniture seems to have come into its own in the Antiques Market. It is reputed to be the first original American style. Because of its simplicity and functionalism, it is becoming more and more popular. Don Teach of Hinsdale, Massachusetts, had quite a collection of Shaker imagination, including a Shaker straw bonnet, \$13; a vegetable dish from the everyday china of the Chatham, New York, Community, \$85; a small footstool, \$28; a one-drawer Hancock blanket chest, c. 1830, at \$475; wooden baskets ranging in price from \$32 and straw baskets at \$18.

can (lead?) tankard, \$125; a smuggler horse trotter weathervane, \$425; a smaller horse weathervane went for \$90. Twelve-inch brass candlesticks, \$55; a small pewter pepper pot, \$30; a pair of charming Dutch pewter convent lamps, c. 1780, were \$145.

It is not often that you see such an array of different kinds of china. Sandwich glass plates of the early variant patterns, \$25 to \$30; mocha "Spaweed" bucket, \$45; a mocha "Creamware" pitcher, \$42.50; Waterford custards, \$15 each; a set of six oyster dishes, \$40; Rose Medallion dinner plates, \$30 each; Staffordshire (white) plates, \$35 each; a flat, "Rockingham" flask, \$250; a Bennington pitcher, \$75; Bennington bird jugs, \$50 each; Bennington candlesticks, \$225; an English Stoneware tureen, \$75; an Imari six-sided plate, \$175; Imari candy dish with its own stand, \$225. Canton prices seem stable. A small plate was \$25 and a platter \$70. There was also a pair of Canton ginger jars that had been made into lamps with handmade shades; the price, \$210 each. A set of 43 pieces of Tiffany Florentine, \$525; 24 pieces of Graham Shamrock IV were \$240, but the prize to the highest priced set went to 65 pieces of blue Staffordshire, Botalla Portugal pattern, \$2,300. There were a number of Staffordshire figures. I saw a pair of Charles II, c. 1850, luster dogs, \$95 the pair, the Duke of Cam-

There are so many quality items in the copper, brass, pewter, and lead category that it is difficult to know where to start. A Queen Anne brass candlestick, c. 1740, cost \$25; a copper coffee pail, c. 1860, was \$125; a large copper urn, \$125; and a copper tea kettle, \$75. A very interesting brass postage scale with a porcelain base, \$32.50; a copper bedwarmer, \$75. An electrified brass whale oil lamp, \$145; an early tin sconce-type lamp, \$85; a small pewter inkwell with porcelain insert, \$40; a set of four attached lead Cupid ice cream molds, \$75; a set of three attached Santa Claus ice cream molds, \$35. An early Ameri-

Gay Meadow Farm Antiques of Weston, Vt. A pair of rare tavern sticks, c. 1820, \$295; six-sided Imari plate, \$175; Canton ginger jar lamps with handmade shades, \$210 each.





*Golden Chances of East Wallingford, Vt.
Welsh elm wing rocking chair, c. 1820, \$300.*

*Don and Edna Teach of Hinsdale, Mass.
A Shaker cabinet, \$235.*



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bridge, \$150, and a deer hunter for \$85. There were many more for similar prices. A small custard saturn glass bowl was \$75, a glass amber salt, \$8; a light blue hob-nail footed salt, \$12; an amber hob-nail salt, \$10; a pair of English blue

peg lamps, \$42; and an amber pedestal lamp with daisy panel \$26.

Could anyone believe that the toys you played with as a child have now become collectors' pieces? More and more people seem interested in antique toys. Iron banks were in the \$25 range; early finger puppets, \$15 each; giant sulphide marbles cost a whopping \$50 each; a homemade patchwork rattle, \$17; miniature mammy dolls were \$35; a delightful doll carriage with a surrey top was \$95; miniature doll house furniture ranged from \$2 to \$35. There was a great assortment of mechanical toys. I saw a fireman that mechanically went up his ladder for \$45; a wind-up mechanical donkey that plays with his master was \$30. Toys on wheels — Little Bo Peep, wagons and animals ranged from \$125 to \$175.

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Art (Cont. from Page 11)

Not long ago your author discovered perhaps the rarest piece of calligraphy ever to be found in this country, which was of a large leaping deer mounted in an oval mat, surrounded by about eighty little calling cards of various colors, pasted on the mat; with calligraphy of different types on each card. A smaller opening in the lower part of the mat contained the penman's name in grandiose lettering. The overall size of this spectacular piece of work is 30 inches by 35 inches, and it is at the present time residing in one of the finest private collections in the country.

The two examples illustrating this article were found in New Hampshire and executed by Mr. John Wood Smith of New Boston, New Hampshire, in the year 1845. These drawings in the original frames are masterpieces of American folk art. They embody the very zenith of calligraphy — superb use of the pen, beautifully drawn figures, excellent lettering and verses, with delightful borders.

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Contemporary Corner

Sister Eva M. B. LeDoux, CSC

I first saw this artist's painting at the Rochester, N.H. Fair. It was titled *New England Country-side* — an elegant semi-abstraction done with a rather ethereal touch. Intrigued by it, my questions led me to Island Pond Road in Manchester, N.H., in search of Sister Eva M. B. LeDoux CSC. Here at St. George's Manor, I found her amidst frames, easels and walls of oils and water colors. The good Sister is still busy at work turning out some of the best art one may see in this area. Though 70 years of age, she exhibits great interest in art of today, as well as the past, and looks ahead to the many pictures she still wants to paint.

Sister Eva is listed in *Who's Who Among American Artists*, an honor not lightly earned. She was born in Manchester and has been on the move ever since. She has studied art in Montreal, at the Manchester Institute of Arts and Sciences, at the University of New Hampshire, and at the Art Institute of Boston under the tutelage of the celebrated Philip Hicken. At present, she is busy instructing her own art classes and generally has from 40 to 50 students at any one time. She has painted all her life, and many of her works are hanging in the homes of well-known people.

Among them is the noted commentator, John Charles Daly, who saw an exhibition of her works at the China Dragon Restaurant. It

was a picture of a covered bridge in New Hampshire. Mr. Daly was not impulsive in buying it, rather he wrote later the farther away he got from it, the more he wanted it. It was sent to him.

According to Sister Eva, her mission in painting is to "Please all walks of life." She is a versatile painter and can work in several styles, but she prefers landscapes, because they give great opportunity for expression. The one that she had done for the Fair was done completely in her studio, with no model in front of her to copy; this is a tremendous feat in a landscape, yet it is a great work. She said, "I saw the beauty of God in the water, mountains, fields and

trees and just painted it." The colors for it, which came from within, are striking and reveal the deep inspiration with which she works.

We talked about painters of the past, and she observed that her favorites are Rembrandt, Da Vinci, Vermeer and Cezanne. After I had observed that this was an unusual selection in view of her own tastes in semi-abstractionism, she remarked that these men painted in the style of the period in which they lived. She is painting in the style of her period.

When questioned on her outlook toward the world's best known abstractionists like Picasso and Dali, she said that though Picasso had great ability as a painter, she felt



At St. George's Manor in Manchester, N.H., Sister Eva M. B. LeDoux CSC works to produce some of the best art in the area. She is not only a noted artist, but an instructor at the Holy Cross Art School on Island Pond Road.



Sister Eva's most noted work, a labor of love, is entitled *Vie d'Amour*, which symbolizes the Triune God, symbolizing Creative Love, Redemptive Love and Sanctifying Love.

he was having a good laugh at the expense of the public. She added, she felt he was a great satirist who liked to "put on" people, was not wholly sincere and not correct in his approach in view of the great talent as a painter that he must have.

Sister Eva recently returned from the International Congress for Art Teachers which was held in New York. She serves in the Manchester Diocese as Art Consultant to the Liturgical Committee. A work that she recently did, and which she

considers her finest, is the silk screen masterpiece, *Vie d'Amour*, (*Life of Love*). This is pure abstractionism which glorifies Creative Love, Redemptive Love. This entire work through its delicate flow of line, color and rhythm, suggests the odyssey of the soul — created, redeemed, adorned in the robes of virtue and grace, and finally brought to the beatific vision of the God of Love.

There has been such a demand for reproductions of this painting that she has prepared serographs of the original, which are available

from her at the Holy Cross Art School at 357 Island Pond Road, Manchester, N.H. These are framed in cardboard. The coloring in the serographs is intense, and when one views these next to the original, he will but marvel at the excellent reproduction. These will be great collector's items in themselves, as well as works that will give great inspiration to their owners for years to come. These are used for instruction in the CCD classes, the Confraternity of Christian Doctrine.

Some of her other observations give insight to her expression in her work. She feels she is not for total abstractionism that has no meaning — that each artist should use his individual approach with some regulation of subject matter. She said that years ago, she made the discovery that you must have a personal feeling to express; you have to have something to say when you paint; you must tell a story in your painting. She likes to work with the new acrylic oils and water colors that came on the market about ten years ago. Quite often, she makes her own frames, for she feels these are quite important to the showing of a picture. The money received from the sale of her works goes to help in the care of retired nuns in this area. She sells about 25 paintings a year now, but with the greater recognition she is getting today, one can but feel the demands on her time will soon be greater.

George Michael

(This writing first appeared in the *New Hampshire Sunday News*, William Loeb, President, and is republished with permission.)



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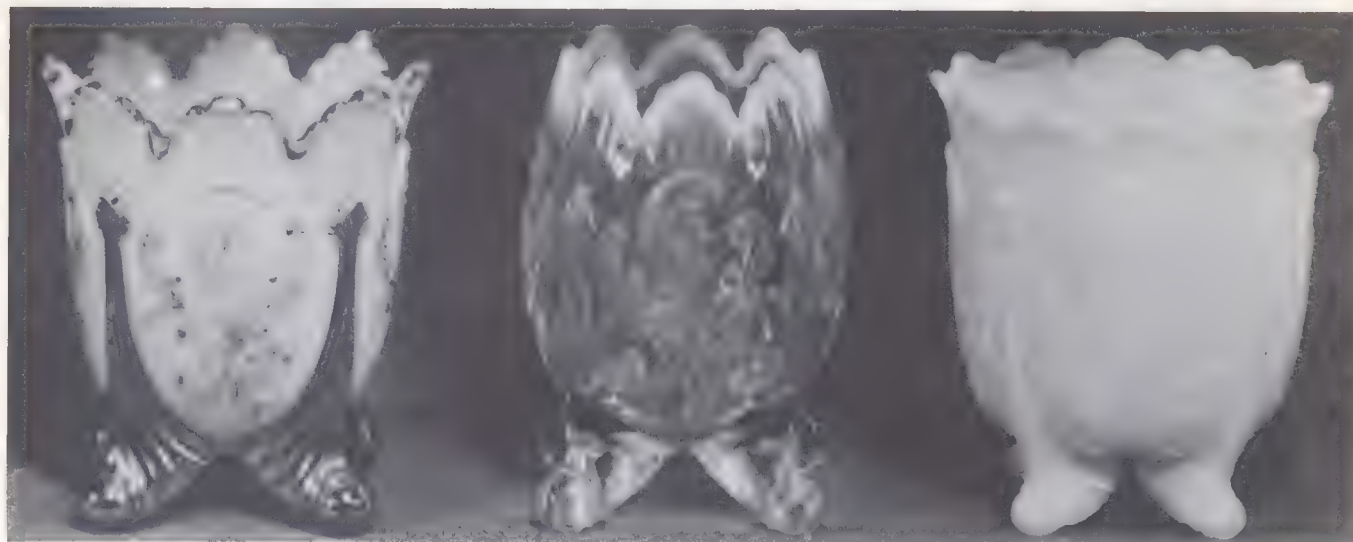


PLATE III. Three pieces in "Inverted Fan and Feather" pattern. Left, Custard glass spoonholder, 3-½ inches high. Center, Clear glass spoonholder with opalescent trim, 3-½ inches high. Right, opalescent milk glass sugarbowl, 3-¾ inches high. Right, opalescent milk glass sugarbowl, 3-¾ inches high.

Barret (Cont. from Page 9)

Plate III illustrates three related, yet different forms. On the left is a custard glass spoon holder, with the Inverted Fan feet in gilt, and the Feather in dark red! This piece, in custard glass, underscores Dr. Herrick's statement that no custard glass was poured in Greentown, so

it can also be attributed to Northwood. Because it is made of popular custard glass, its price is about \$100. In the center is a clear glass spooner with deep opalescent edges and slightly opalescent pattern. This piece is curved inward at the top, compared to the flared edges of the custard glass spooner, and sells for \$40.

The item on the right is an open sugar bowl in opalescent milk glass. The rim on the inside would indicate that it might have been made with a cover, or the rim might be just a mold mark. Without a cover, the bowl sells for about \$40. With its original lid, the price would be \$75.

The seven colors of glass illustrated (not counting the reproduction Pink Slag), plus the known marked Carnival glass piece, prove that "Inverted Fan and Feather" was produced in at least eight different kinds of glass. It is highly possible that it was produced in an even larger number.

the only book in your dealer's reference library is the so-called "Red Book", the chances are that you are dealing with a person whose knowledge is limited to the prices in that book. The "Red Book" is an overall guide to all regular issue U. S. coins published by Whitman Corp. and is primarily useful as a price reference. It does little to enable a dealer to detect whether a coin is altered, counterfeit or genuine. It takes no special training to become a coin dealer, and it has been my experience that many coin dealers are well-meaning, friendly people who nevertheless lack the knowledge necessary for their position. Through them, thousands of counterfeit coins, altered coins and copies are sold to collectors who feel they really got a bargain.

Most Importantly, arm yourself with knowledge. Consider your reference library as important as your collection. If you are interested in a particular series or type of coin, join one of the many specialty correspondence clubs that are available. Your knowledge can be worth much in terms of money and in the fullest enjoyment of your hobby. It is the mark of a true numismatist.

Dr. William Sheldon, in his great book, *Penny Whimsy*, which is the standard reference of the American large cent series (1793-1814), speaks of the need for knowledge on the part of the collector and gives good advice for anyone entering any field of collecting.


Coins (Cont. from Page 19)

have indicated a price range for each coin because variations in color, patina or other subjective characteristic may affect the price.

A last word of advice. Buy from a dealer who knows his business. Look for a dealer who speaks in specific terms about the coin you want. A good dealer is more than willing to share his knowledge. If

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ANTIQUUE SHOWS & FLEA MARKETS

with Joan Pappas



FALLING leaves marked the end of another flea market season. Those of us who still like to travel about looking for antiques visit the antiques shows and auctions throughout the Winter.

Many fine antiques shows and sales are held during the fall foliage season. I visited the Weston, Vermont, Show and the Monadnock Regional Show in Peterboro, New Hampshire. Both shows featured fine exhibits of furniture, silver, jewelry, china, primitives, and glassware, and many unusual antiques were purchased. I also visited the last flea market of the season at West Swanzey, New Hampshire.

In the furniture line, the following were sold. Stepback cupboard, \$135; breadboard end top table, \$100; refinished pine lift-top commode (two doors, one drawer), \$58; 12-foot deacon's bench (rough condition), \$110; wicker baby cradle, \$25; ice cream parlor chair (loop), \$12; refinished pine blanket chest (dovetailed), \$75; refinished cherry candlestand, \$85; refinished walnut

clock shelf, \$22.50; extra large spinning wheel, good condition, \$50; and a nice pine drop-leaf table, refinished, four feet, \$55.

Doll collectors travel many miles to add unusual dolls to their collections. Many exceptionally fine dolls were to be found at the flea market. French Jumo, \$175; French fashion, marked "F. G.", \$125; four-inch German Kewpie, \$28.99; six-inch Rose O'Neil Kewpie, \$50; walking Jumo, \$180; Bebe marked "E. D. E. N., Paris", \$175; large French Jumo, \$185; French fashion (1914 period), \$80; German bisque Halbig AM, \$20; and many German miniature Penny Dolls, \$2.

Some of the most interesting exhibits I came across were those of silver. There always seems to be a crowd wherever you find sterling. Prices have risen during the past several months, but sterling silver still remains one of the most popular items. Sterling salt and pepper set, \$9.50; sterling Tiffany vase, \$45; sterling compotes, \$17.50 to \$28; sterling triple candleholder, \$25;

sterling thimbles, \$3.50 to \$6; a pair of sterling double candlesticks, \$18.75; a very early watch chain, 60 inches long, 14K, \$250 (made to be worn as a belt); opal and diamond ring, \$750; a nice string of 14K beads, 12 mm., \$150; a fine sterling Lebolt teapot and coffee-pot, \$125 for the set; a wide variety of sterling flatware, button hooks, souvenir spoons, teaspoons, pickle forks, etc., ranged from \$2.50 to \$7 each. Sterling tea strainer, \$4.50; silver-plated calling card holders, \$2.50 to \$5; plated brushes, \$1.50 to \$6.50; plated sugar and creamer, \$4.50. A lovely American silver service, six pieces, Lows Ball & Company of Boston, 1846, \$2,500. Also, two exquisite lady's watch chains with slides; one was of 14K gold with rose diamonds and pearls, \$350; the other was platinum with pearls, \$110.

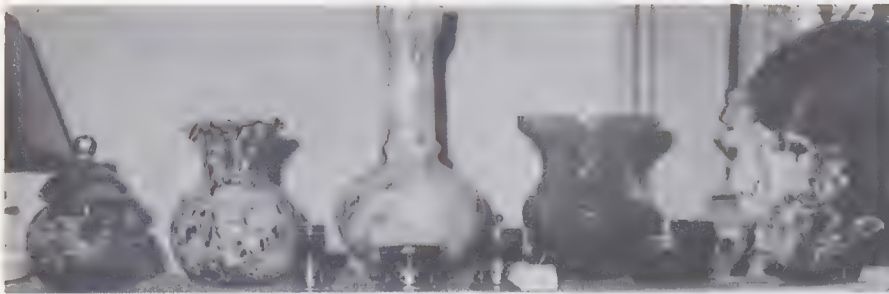
China and glass are always offered in large quantities. Sold were the following pieces. Honeycomb compote, \$15; Staffordshire bed (a comic piece — "Last in Bed Put Out the Lights"), \$25; cut glass tumbler, \$7; cut glass lamp with prisms, 12 inches high (a beauty), \$125; Dewdrop and Star cake stand, \$18; Fenton's Wild Daisy and Lotus cobalt Carnival bowl, footed, \$50; small Heisey bowl, Greek key, \$11; early rush light with candleholder, \$35; early iron grease lamp, \$26; cut glass ink well-paperweight, \$28; rare Marigold Carnival loving cup, orange tree (exterior) and peacock



West Swanzey, N.H., Flea Market. Mrs. Paul J. Cramer of Paltine Bridge, N. Y., displayed many French Fashion, Jumo, German Bisque, and other china dolls.



Weston, Vt., Show. Brewster's Antiques, Manchester Center, Vt. Mrs. Brewster's display featured several cases of extremely fine jewelry and silver.



Peterboro, N.H., Show.
Displayed by Mrs. Rose
Etter of Broad Brook, Conn.
Sapphire blue covered jar,
H. P. florals; opaque and
cranberry End of Day vase;
three pieces of cobalt blue
inserts for condiment set;
cranberry swirl rib vase;
red souvenir cup; amber
D & B slipper.

tail (interior), \$45; purple grape and cable hatpin holder, \$75; large blue Imperial art jewel bowl, \$12.50; blue Imperial art jewel plates, \$10; Gaudy Welsh pitcher, \$22; Dahlia goblet, \$18.50; Egyptian spoonholder, \$12; covered sugar, loop and fan, \$12.75; seven-inch Weller vase, browns, acorns, \$10.50; Weller teapot in cobalt blue, \$18; handpainted Nippon hatpin holder, \$10.50; and a Quimper-marked porringer, peasant, \$6.50. Other items offered included a very nice grape and cable custard bowl, N, \$24; Sandwich overshot lamp base, cranberry, \$55; frosted circle extra large covered compote, \$55; Adventurine blue vase, \$45; Legras rose bowl, Winter Season, \$60 —

Mrs. Silver can always be found at the West Swansey, N.H., Flea Market with large amounts of fine sterling and plated items. Prices range from \$1 for pins and charms, to \$125 for sterling coffeepots or teapots to Tiffany vases.



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Summer Season, \$65; Curtis pewter teapot, \$125 (rough condition); Rubina footed, crimped zipper bowl, \$45; 12-candle mold, \$30; triangular Amberina bowl, Daisy and Button, old, \$95; and a very early peg Lamp, pewter fillings, brass candlestick, \$105.

The popularity of bottles continues to climb steadily. Recent prices at bottle auctions have influenced people to buy more than

ever. Early flasks that were sold: Pint flask, embossed "Granite Glass", with "Stoddard, N.H." on the back, \$165; Railroad & Eagle GV-9, olive green, \$220; Lafayette Dewitt Clinton, one-half pint, amber, G1-81, \$130; rare Sunburst, aqua, GV111-27, \$300; one-pint Masonic green, embossed "Keene", G1V-20, \$250; one-half pint Ohio Pitkin-type, ribbed green, \$90; a very nice Keene Railroad, olive green, heavy pint, GV-3, \$200; one-pint Keene Sunburst, embossed Keene P & W, GV111-IV, olive green, \$260; olive green Pitkin flask, \$190; Double Eagle, one-half pint, marked "X", \$100; and a Liberty Eagle, one-half pint, embossed West Willington Glass Co., G11-63, \$160.

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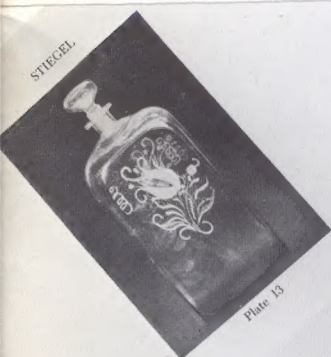
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Illustrated Guide

Early American Glass



By ARTHUR J. McQUADE

WISTAR



Plate 1

NEW ENGLAND



Plate 59

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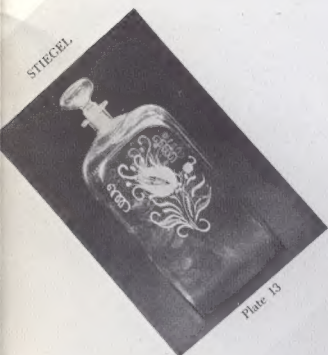


Plate 13



Plate 14

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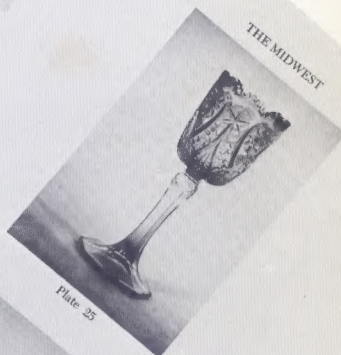


Plate 23



Plate 26

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